THE EASY INSTRUCTOR;

OR

A NEW METHOD OF TEACHING

SACRED HARMONY.

CONTAINING,

I. The RUDIMENTS OF MUSIC on an improved plan, wherein the Naming and Timing of the Notes are familiarized to the weakest Capacity.
II. A choice Collection of PSALM TUNES and ANTHEMS, from the most celebrated Authors, with a number composed in Europe and America, entirely new; suited to all the Metres sung in the different Churches in the United States.

Published for the use of SINGING SOCIETIES in general, but more particularly for those who have not the advantage of an Instructor.

BY WILLIAM LITTLE AND WILLIAM SMITH.

The Music Types used in printing this Book are secured to the Proprietors by Patent Right.

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PRINTED BY WILLIAM WILLIAMS, No. 60, GENESEE STREET,
1818.

ADVERTISEMENT.

AS the Authors are well aware, that whatever has the appearance of novelty is, from this very circumstance, in danger of meeting with an unfavorable reception: they request nothing more than a critical observation of the certificate annexed, and an impartial examination of the method proposed, being willing to submit the merit of the performance to the determination of the candid and judicious. As the introduction of the four singing syllables, by characters, shewing at sight the name of the notes, may perhaps be considered as subjecting those who are taught in this manner to difficulty in understanding other books, without this assistance—the authors would just observe, that if pupils are made acquainted with the principle here laid down, the objection will be found, by experience, more specious than solid. To this it might be added, that in the old way, there are not less than seven different ways of applying the four singing syllables to the lines and spaces, which is attended with great difficulty: But this difficulty is entirely removed upon the present plan; and we know of no objection to this plan, unless that it is not in use; which objection is no objection at all, or at least, cannot be decisive, as this would give currency to the entire rejection and exclusion of all improvements whatever. And as the novelty of a singing book rendered so easy, from its improvements, that any person of a tolerable voice might accurately learn the art of psalmody without an instructor, if they could but obtain the sounds of the eight notes, which has led its advocates to request a publication of the same. We have, therefore, the pleasure to inform the public, that since subscriptions have been in circulation for this book, we have been honored with upwards of three thousand subscribers. In consequence of which, we flatter ourselves that this book will meet with a kind reception.

Philadelphia, August 15th, 1798.

WILLIAM LITTLE.
WILLIAM SMITH.

The Committee appointed by the URANIAN SOCIETY of Philadelphia, to examine a SINGING BOOK, entitled "THE EASY INSTRUCTOR," by WILLIAM LITTLE,

REPORT—That having carefully examined the same, they find it contains a well digested system of principles and rules, and a judicious collection of tunes: And from the improvement of having only four significant characters, indicating, at sight, the names of notes, and a sliding rule for timing the same, this book is considered easier to be learned than any we have seen.

Were it possible to acquire the sound of the eight notes but by imitation, they verily believe they might be obtained by the help of this book even without an instructor.

The committee are of opinion, the Author merits the patronage and encouragement of all friends to Church Music.

EDMOMD STAMMERS.
RICHARD T. LEACH.

PREFACE.

THE song of praise is an act of devotion so becoming, delightful and excellent, that we find it coeval with the sense of Deity; authorized by the example of all nations, and universally received into the solemnities of public worship. Under the *Jewish Dispensation*, the Holy Spirit of God directed this expression of homage, as peculiarly becoming the *place where his honor dwelleth.* The book of *Psalms*, as the name itself imports, was adapted to the voice of song; and the author of those invaluable odes well knew the sweetness, dignity and animation that were hereby added to the sacred service of the temple. With what rapture do they describe its effects–with what fervor do they call upon their fellow worshippers to join in this delightful duty–*It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O thou Most High. Praise ye the Lord, for it is good to sing praises unto our God; for it is pleasant, and praise is comely. O sing unto the Lord a new song—sing unto the Lord all the earth—sing unto the Lord—bless his name—shew forth his salvation from day to day.* Nor hath Christianity dispensed with religious song as an unmeaning ceremony, or an unprofitable sacrifice. It commands us to address the Father *in spirit and in truth;* but it nevertheless injoins those outward acknowledgments that fitly express and cherish the pious temper. Our blessed Lord was pleased to consecrate this act of worship by his own example, under circumstances the most affecting. He concluded the celebration of that supper, which was the memorial of his dying love, by a hymn of praise. And his apostles frequently exhorted to the observation of this duty:—*Let the word of God dwell in you richly in all wisdom; teaching and admonishing one another in psalms, and hymns, and spiritual songs; singing with grace in your hearts unto the Lord.*

DIVINE song is undoubtedly the language of nature: It originates from our frame and constitution: Do lofty contemplations, elevated joy and fervor of affection, give beauty and dignity to language, and associate with the charms of poetry, by a kindred law which the Creator hath established? They pleasingly unite with strains of sweet and solemn harmony. And there are two principal views, in which music will appear to render eminent service to the sacrifice of praise:—In the first place, it suitably expresses the sentiments of devotion, and the sublime delight which religion is fitted to inspire. Joy is the natural effect of praise, and song the proper accompaniment of joy. *Is any merry or glad, let him sing psalms;* and singing is not only a general indication of delight, but expressive, also, of the prevailing sentiments and passions of the mind—it can accommodate itself to the various modifications of love and joy, the essence of a devotional temper—it hath lofty strains for the sublimity of admiration—plaintive accents, which become the tear of penitence and sorrow—it can adopt the humble plea of supplication, or swell the bolder notes of thanksgiving and triumph: Yet it hath been properly remarked, that the influence of song reaches only to the amiable and pleasing affections, and that it hath no expression for malignant and tormenting passions; the sorrow, therefore, to which it is attuned, should be mingled with hope—the penitence which it expresses, cheered with the sense of pardon, and the mournful scenes on which it some times dwells, irradiated with the glorious views and consolations of the gospel.

In the second place, music not only decently expresses, but powerfully EXCITES and IMPROVES the devout affections; it is the prerogative of this noble art to cheer and invigorate the mind—to still the tumultuous passions—to calm the troubled thoughts, and to fix the wandering attention: And hereby it happily composes and prepares the heart for the exercise of public worship. But it further boasts a wonderous efficacy in leading to that peculiar temper which becomes the subject of praise, and is favorable to religious impression. It can strike the mind with solemnity and awe, or melt with tenderness and love—can animate with hope and gladness, or call forth the sensations of devout and affectionate sorrows; even separate and unconnected, it can influence the various passions and movements of the soul; but it naturally seeks an alliance, and must be joined with becoming sentiments and language, in order to produce its full and proper effect; and never is its energy so conspicuous and delightful, as when consecrated to the service of religion, and employed in the courts of the living God—Here it displays its noblest use, and brightest glory; here alone it meets with themes that fill the capacity of an immortal mind and claims its noblest powers and affections.—What voice of song so honorable, so elevating and delightful? To whom shall the breath ascend in melodious accents, if not to him who first inspired it? Where shall admiration take its loftiest flight, but to the throne of the everlasting Jehovah? Or what shall *awake our glory*, and kindle our warmest gratitude, if not the remembrance of his daily mercies, and the praise of redeeming love? When the union of the heart and voice are thus happily arranged—when sublime subjects of praise are acompanied with expressive harmony, and the pleasures of genuine devotion heightened by the charms of singing, we participate of the most pure, rational noble and exquisite enjoyments that human nature is capable of receiving: The soul forgets the confinement with the body, is elevated beyond the cares and tumults of this mortal state, and seems for a while transported to the blissful regions of perfect love and joy: And it is worthy of remark, that the sacred writings delight to represent the heavenly felicity under this image: And though such language be allowed to be figurative—though *eye hath not seen, nor ear heard, neither hath it entered into the heart of man to conceive the things which God hath prepared for them that love him*, yet our most natural—our most just conceptions of the happiness of the heavenly world, is that which we have been describing, viz: sublime devotion, accompanied with rapturous delight.

The human mind is not only capable of extensive knowledge, but is incapable of being entirely in a state of supineness: This thirst for happiness implanted in the human breast, must have some object for its pursuit; therefore the Almighty has made us capable of enjoying pure and intellectual pleasures: and we find if improvements are neglected among young people, their manners at once verge towards heathenism. And since it is impracticable for any entirely to separate their children from meeting among young people, those who wish to promote civilization, will see the importance of bending the young mind to something that will ornament and refine society, even if they have a separate design in it. The funds of knowledge in the minds of most young people, are not sufficient to cary on a discourse to any considerable length; therefore, we find that their evenings are often spent in a very simple manner: nothing more will be heard than insignificant jokes, and vulgarism seems to be the highest entertainment; but when they have tasted the more pure pleasures, such as flow from music, the young circle seems to look with contempt on the former manner in which they spent their time, which then seemed to hover them over the sumit of bliss. But besides the more immediate propriety and use of divine song in the ordinance of religion, its indirect advantages have a claim to our regard. It is not only in itself delightful and profiitable, but it gives animation to other parts of public worship–it revives the attention–recruits the exhausted spirits, and begets a happy composure and tranquillity. It is peculiarly agreeable as a social act, and that in which every person may be employed. Nor is it the least of its benefits, that it associates pleasing ideas with divine worship, and makes us *glad when we go into the house of the Lord.* It is

also a bond of union in religious societies, promotes the regular attendance of their members, and seldom fails of adding to their numbers: But there seems to be something more in music to unite with our own experience and the wisdom of past ages. The early Christians found their account in a remarkable attachment to psalmody, and almost every rising sect have availed themselves of its important delights and advantages. It must be confessed, that where pleasure is the sole intention, the motive is of an inferior nature. But is it not a commendable policy to promote regular attendance upon the places of worship, by any means that are not reprehensible? Will not the most beneficial consequences probably ensue? Is there not every reason to expect that persons who frequent the house of God with this view alone, will not be uninterested in the other services of religion? That they who come to sing may learn to pray—that they whose only wish it was to be entertained, may find themselves instructed and improved? Such is the happy tendency of well regulated song in the house of God; but alas! how seldom is this part of the service accompanied with its proper effect. It was the remark of an eminent writer, too applicable to the present time, that 'The worship in which we should most resemble the inhabitants of heaven, is the worst performed upon earth.' His pious labors have greatly enriched the matter of song, and hereby contributed to remove one cause of this complaint; but in the manner their still remains a miserable defect. Too often does a disgraceful silence prevail to the utter neglect of this duty—too often are dissonance and discord substituted for the charms of melody and harmony, and the singing performed in a way so carelessly and indecently, that as the same writer observes, "instead of elevating our devotions to the most divine and delightful sensations, it awakens our regret, and touches all the strings of uneasiness within us." But is this owing to causes which cannot be removed, or doth it not imply reproach and blame? Will not truth oblige us to confess, that the fault rests not in a want of natural taste and abilities, nor of sufficient leasure, but in a great carelessness and neglect? Moderate attention and application would surmount every difficulty, and lead to a suitable proficiency in this happy art. An exercise so pleasing and attractive, seems only to want regulation and method.

Time.

THE two first moods of Common Time have four beats in a bar, and may be performed in the following manner, viz: The first beat, strike the end of the fingers on what you beat upon; the second beat, bring down the heel of the hand, the third beat, raise the hand half way up; the fourth beat, raise the hand clear up. The third and fourth moods of Common, and the first and second of Compound Time, have but two beats in a bar, and the best method we know of measuring time in these four moods, is by beating with the hand, saying one with it up and two with it down.

To arrive at an exactness in this mode of calculating, the learner may beat by the motion of a pendulum vibrating in a second, without paying any regard to the notes. For by this method he will become habituated to regularity and exact proportion.

Beating of time should be attended to before any attempt to sounding the notes is made. Counting and beating frequently while learning the rules, will be of great service. A large motion of the hand is best at first, but as soon as the learner can beat with accuracy, a small motion is sufficient.

To attain to exactness, it will be necessary that the learner should name and beat the time of notes in each bar, both of the eight notes and a number of plain tunes, in the different moods of time set to the eight notes in this performance, without sounding, until a perfect knowledge of their variety is obtained; after which, they may proceed to those that are more complex and difficult.

Having complied with these directions, the learner will acquire the time of the notes with much greater ease and exactness, than if his attention was directed to three things at once--the name, the time, and the sound of the notes.

As much depends on a proper knowledge of time, I would reccommend to teachers to make use of a sliding rule; or something that will cover the notes, so as to admit to the view of the pupil only such note or notes, as shall determine the first half of a bar at a time: by which means they will acquire exactness in beating, and give to each its due proportion.

This may be considered by some as useless novelty, but we can assure them, from long experience, that the effect will convince them of its being worthy of attention, and much the quickest and easiest method to ascertain the exact time of the notes.

Of Managing the Voice.

If directions, given by ancient and modern critics, (for the modulating the voice) to those who are desirous of excelling in public speaking are necessary, directions are particularly requisite to enable the student in music to sing with grace and energy; therefore,

1st. Above all things affectation should be guarded against—for whilst it is contrary to that humility which ever ought to characterisé the devout worshipper, it must be an enemy to the natural ease which always distinguishes the judicious performance.

2d. Care should be taken to begin with a proper pitch of the voice, otherwise it is impossible to preserve the melodious connexion of the notes, or the harmony of the parts; for if at the commencement of a tune the voice is too low, langor must prevail; if too high, an unnatural endeavor to maintain a proportioned elevation throughout the whole performance.

3d. The articulation must be as distinct as the sound will possibly admit; for in this, vocal music has the preference of instrumental—that while the ear is delighted, the mind is informed.

4th. Though it is the opinion of most writers, that the learners should take the parts best adapted to their respective voices: let them occasionally try the different parts; not only because it makes them better acquainted with the nature and degrees of sounds, but because it has a tendency to improve the voice, to file off what is too rough, and what is too effeminate to render more energetic; whereas monotony is otherwise apt to take place. By attending to this direction the evil will be greatly guarded against.

5th. Those who have but indifferent voices, will find great benefit, if after faithfully trying an easy tune themselves, they can get a good singer to sing with them; and by attending to his performance they will instantly perceive a difference—the ear will soon experience a pleasing superiority, and the learner, at every succeeding effort, will find that his mechanical sensibility, if we may be allowed the expression, is greatly improved.

General Observations.

THE learner must endeavor to know the characters, with their time in the eight notes. Learning twenty or thirty of the plain tunes well by note, before he attempts to sing by word, after which he may sing them over by word.

In keeping time or the rests, on silent beats, I would recommend not to count the whole, and thus commit them to memory; but to beat one bar at a time, and thus continue throughout the tune. This we find is the most easy and accurate method of keeping time on the rests, particularly fuged tunes.

Teachers commit an imperceptible error in singing too much with their pupils, and allowing them to unite in concert, before they can readily name and time the notes themselves, without assistance. If voices are ever so good, there can be no music, where ignorance in these particulars occasion frequent interruption. This mortifying circumstance has induced us to try this experiment of gaining fluency in naming the notes, and an accuracy in keeping of time, before we suffer our pupils to attempt to unite in the parts; and the effect convinced us that it is the most effectual method to correct the error; which we flatter ourselves all who make a trial of will find it to exceed their most sanguine expectations.

The high notes in all parts should be sung soft and clear, but not faint: The low notes full and bold, but not harsh. The best general rule of singing in concert is, for each individual to sing so soft as to hear distinctly the other parts. The practice of singing soft will be greatly to the advantage of the learner, not only from the opportunity it will give him of hearing and imitating his teacher, but it is the best, and most ready way of cultivating his own and making it melodious.

When music is repeated, the sound should increase together with the emphasis: In tunes that repeat, the strength of voice should increase in the parts engaged, while the others are falling in with spirit; in which case, the pronunciation should be as distinct and emphatical as possible.

When singing in concert, no one, except the teacher or leader, should attempt a solo which does not belong to the part which he is singing; it destroys the very intent of the composition, and intimates to the audience, that the person or persons to whom the solo particularly belongs, was inadequate to the performance.

All solos should be sung softer than the parts when moving together.

Notes tied with each other, should be sung softer than when one note answers to a syllable, and should be swelled in the throat, with the teeth and lips asunder, and sung if possible to one breath, which should be taken previously, at the beginning of each slur which is continued to any considerable length.

To obtain the true sounds of the intervals, the learner will find great advantage by repeating the sound over and over from the last notes he is attempting to sound, until he can obtain the sounds he would wish to retain: Proceeding in this manner, an indifferent voice may be greatly cultivated, when a hasty performance would not only be to no advantage, but discouraging indeed.

The Mode of Time expressed by Figures.

THE under figure shews into how many parts the semibreve is divided, and the upper figure shews how many of the same parts fill a bar. In the first mode of treble time, $\frac{3}{2}$ the upper figure shews that there are three notes contained in a bar; the lower figure determines that they are minims, because two of them make a semibreve. Also, in the second mode, $\frac{3}{4}$, the upper figure shews you there are three notes contained in a bar; the lower one that they are crotchets, because four of them will make one semibreve. And so all other modes, which are expressed by figures according to their marks.

Propriety in accenting is rather to be acquired by example than by precept; therefore, teachers ought to be exceedingly attentive to this particular: For much of the beauty and energy of music depends upon proper emphasis. To accent such notes as fall on accented syllables, or emphatical words, let them fall on which part of the bar they may, is the best and most natural rule, and the highest perfection of accent. There are several other graces, which have a pleasing effect when executed in an accurate manner; but as they are entirely impracticable for learners, I pass their explanation.

Treble & Tenor.

Line/space	Note
G	sol
F	faw
E	law
D	sol
C	faw
B	Mi
A	law
G	sol
F	faw
E	law

This character, called the G cliff, is used in Treble & Tenor, and usually stands on the second line.

Counter.

Line/space	Note
G	sol
F	faw
E	law
D	sol
C	faw
B	Mi
A	law
G	sol
F	faw

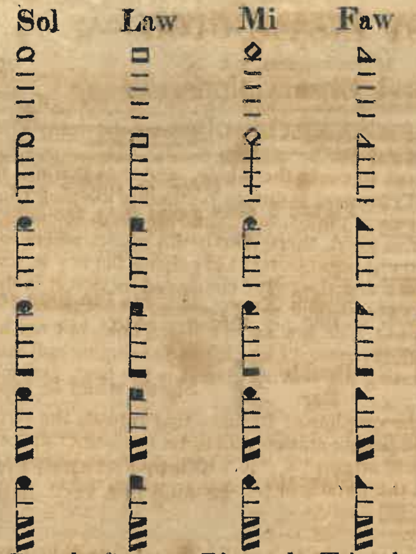
This character, called the Counter cliff, is used in Counter, & stands on the middle line.

Bass.

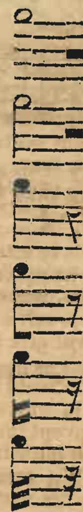
Line/space	Note
A	law
G	sol
F	faw
E	law
D	sol
C	faw
B	Mi
A	law
G	sol

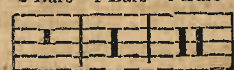
This character, called the Bass cliff, is used in Bass, & stands on the fourth line.

The first column shews the names of the lines and spaces–the second the names and order of the notes.

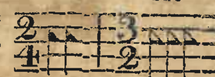


A half note represents the semitones between mi and faw and law and faw.

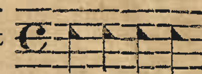




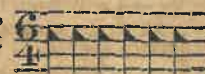
Accent is a certain force of sound which, when a bar consists of two or three equal parts, is on the first.



When of four it is on the first and third.



When of six, it is on the first and fourth.



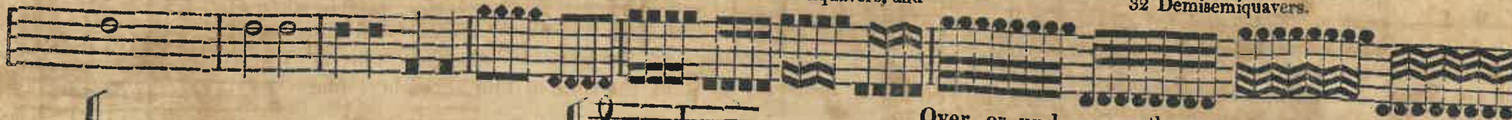
A semibreve rest fills a bar in all moods of time: the other rests are marks of silence, equal in time to the notes after which they are called.

The natural place for Mi is in B.

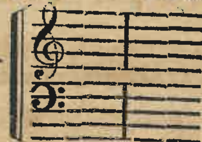
But if B be flat Mi is in - -	E	If F be sharp Mi is in	F
if B and E - - - - -	A	If F and C - - -	C
if B E and A - - - -	D	If F C and G - -	G
if B E A and D - - -	G	If F C G and D -	D

SCALE OF NOTES AND THEIR PROPORTION.

One Semibreve is equal to 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, and 32 Demisemiquavers.



Brace Shows how many parts are sung together.



Stave Five lines, with their spaces, whereon music is written.



Ledger line Is added when notes ascend or descend beyond the stave.



Flat ♭ Set before a note sinks it half a tone.



Sharp ♯ Set before a note raises it half a tone.



Natural ♮ Placed on each letter before made flat or sharp, reduces the music to the natural scale.



Slur ⁀ Drawn over or under any number of notes, shews that they are all sung to one syllable.



Dot or point . At the right hand of a note, adds to it half its length.



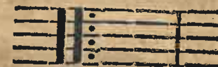
Figure 3 Over or under any three notes, shows that they are sung in the time of two.



Single Bar Divides the time according to the measure note.



Double Bar Shows when to repeat.



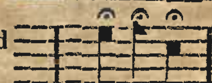
Staccato ' Shews that a note thus marked must be sung in a very distinct manner.



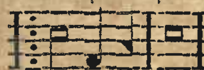
Direct Ꙍ At the end of a stave shows the place of the first note on the following stave.



Hold 𝄐 Notes thus marked are held beyond their usual time.



Repeat Shows that the tune is repeated from it to the next double bar or close.

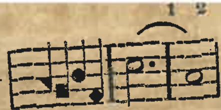


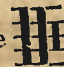
:||: Denotes a repetition of preceding words.



Peace :||:

At the end of a strain that is repeated, the note or notes under 1 is sung before the repeat, and those under 2 after: but if tied with a slur, both are sung after the repeat.

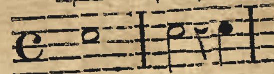


Close  Shows the end of a tune,

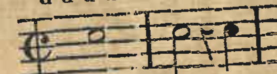


Common Time Moods.

First — Has a semibreve or its quantity in a measure, sung in the time of four seconds; four beats in a bar, two down and two up.



Second — Has the same measure note and beat in the same manner, only half as quick again.



Third — Has the same measure note, and sung as quick again as the first: two beats in a bar, one down and one up.

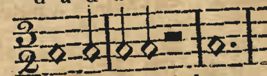


Fourth $\frac{2}{4}$ — Has a minim in a measure, and beat as the third mood, only a third quicker.



Triple Time Moods.

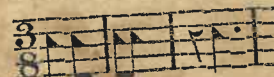
First $\frac{3}{2}$ — Contains three minims, or their quantity, in a measure, sung in the time of three seconds: two beats down and one up.



Second $\frac{3}{4}$ — Contains three crotchets in a measure, and beat in the same manner, only half as quick again.



Third $\frac{3}{8}$ — Contains three quavers in a measure, and beat as the second mood, only a third quicker.



Compound Moods.

First $\frac{6}{4}$ — Contains six crotchets in a measure, sung in the time of two seconds: two beats, one down and one up.

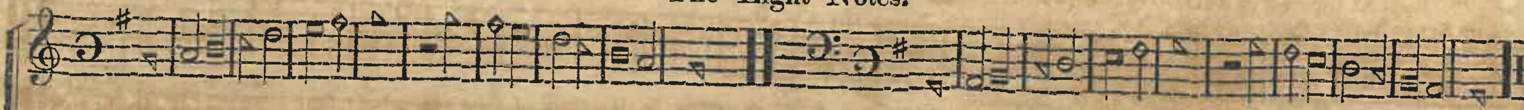


Second $\frac{6}{8}$ — Contains six quavers in a measure, and beat as the first, only half as quick again.



N. B. The hand falls at the beginning of every bar in all moods of time.

The Eight Notes.



Intervals Proved.

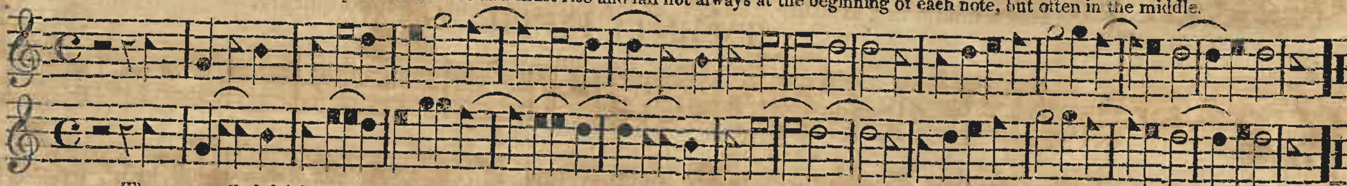


Syncopation.

Syncopation is when notes are so placed that the hand must rise and fall not always at the beginning of each note, but often in the middle.

Printed.

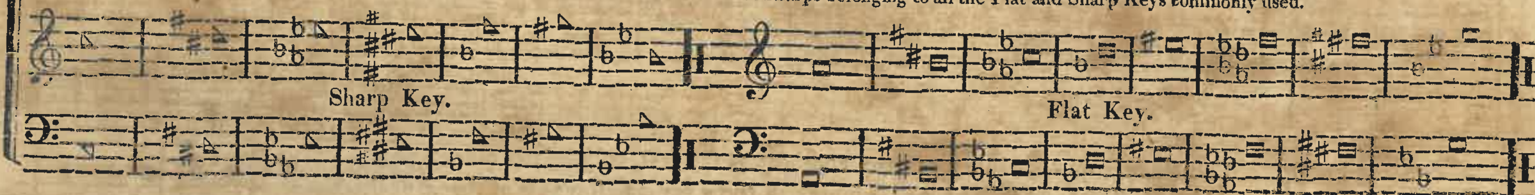
Sung.



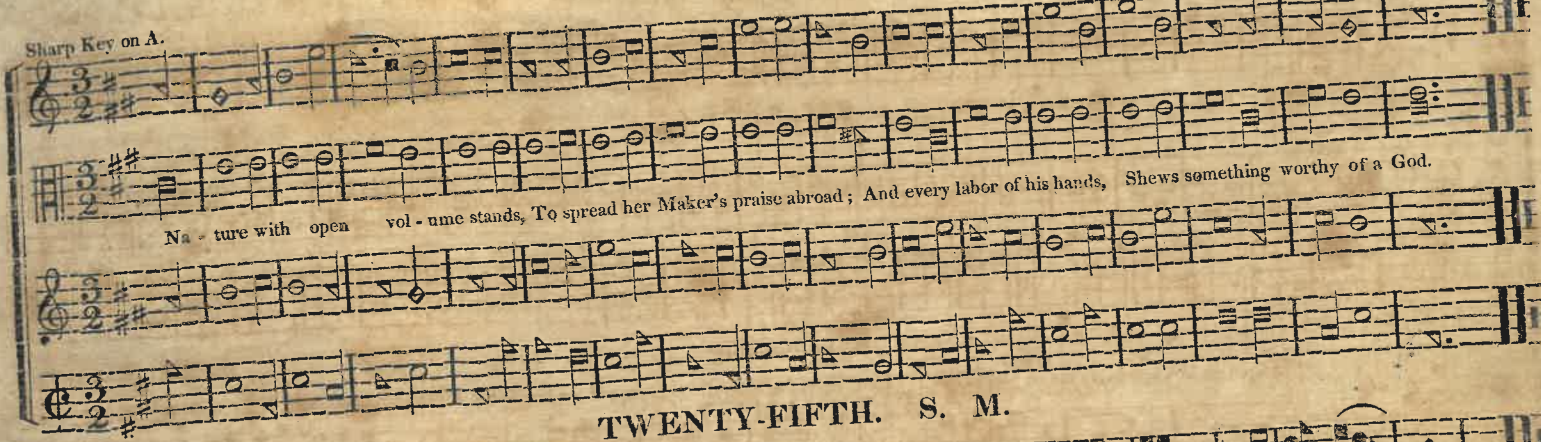
These are called driving notes, and are something difficult, but the above example shews both how sung and printed.

Scale of Flats and Sharps.

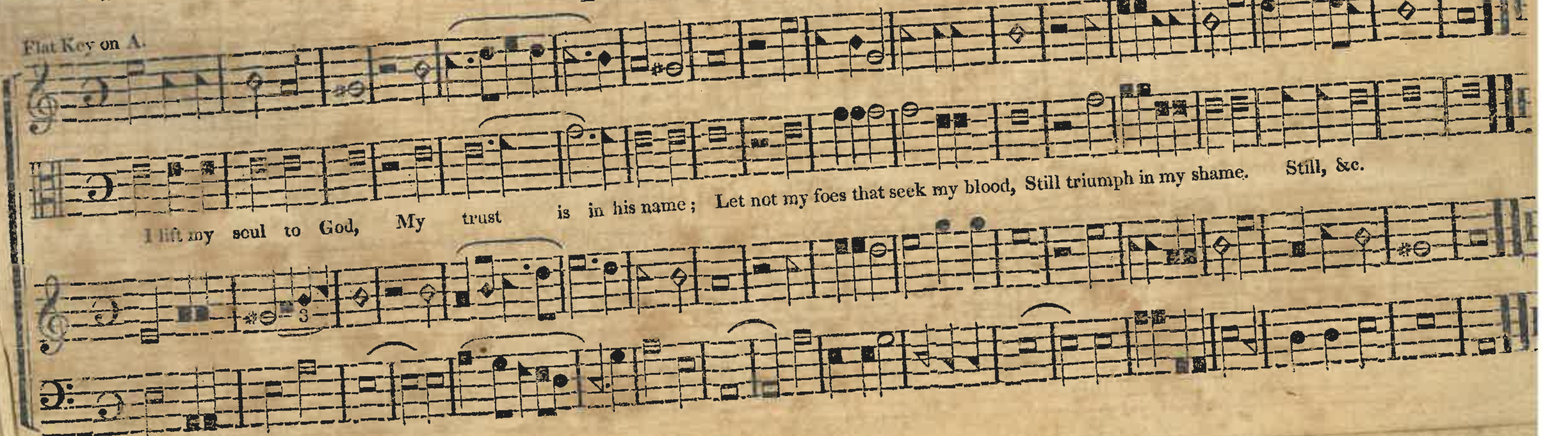
The following Scale shews the number of Flats and Sharps belonging to all the Flat and Sharp Keys commonly used.



BATH. L. M.

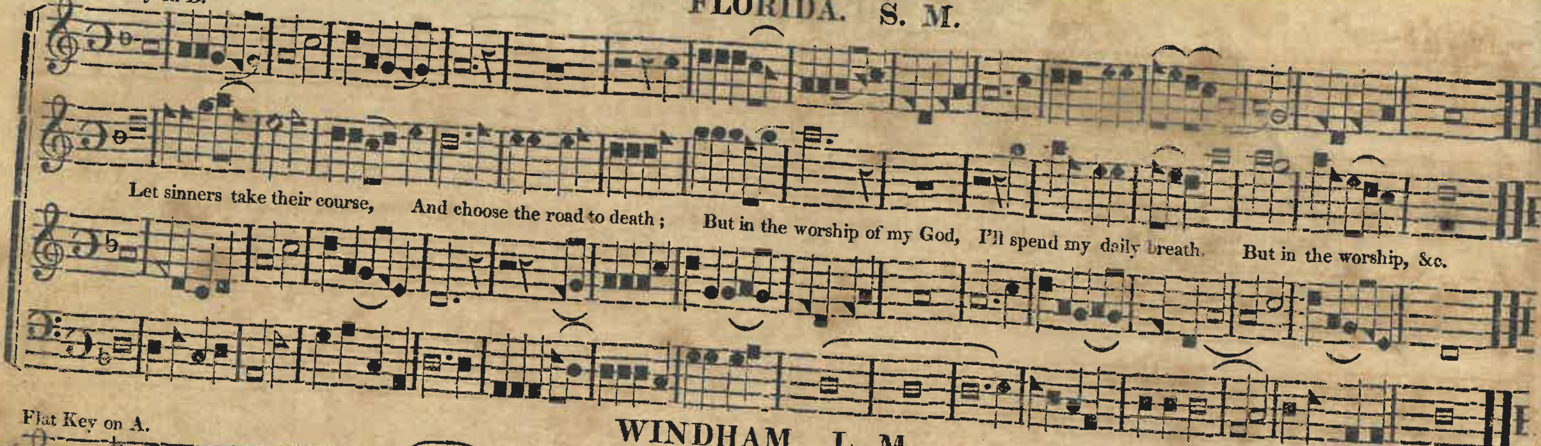


TWENTY-FIFTH. S. M.



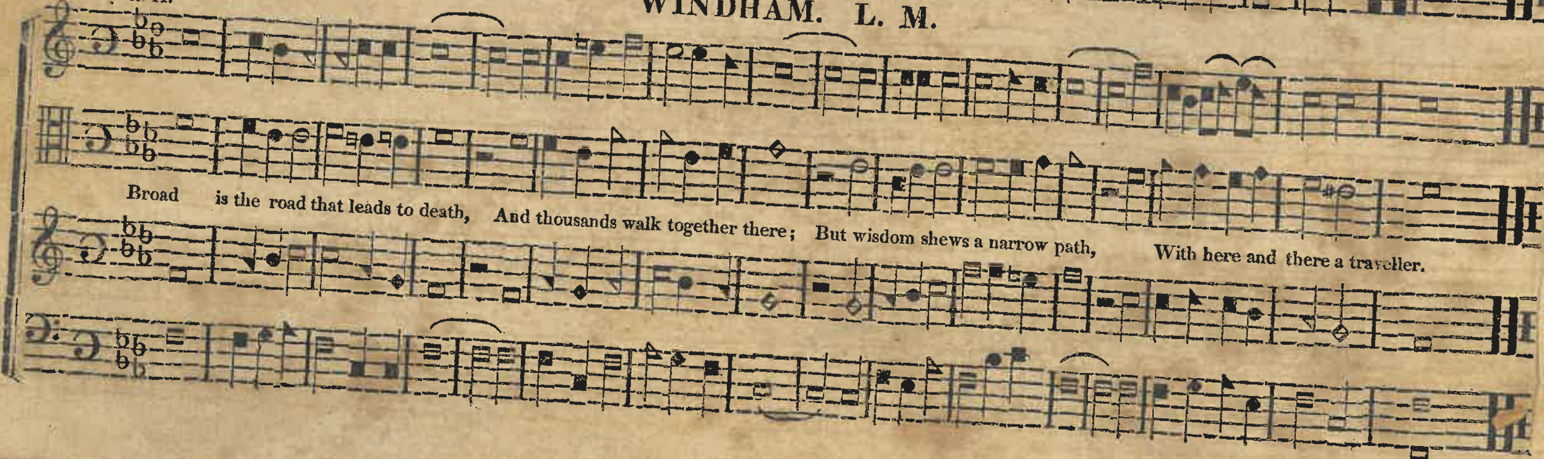
Flat Key on D.

FLORIDA. S. M.



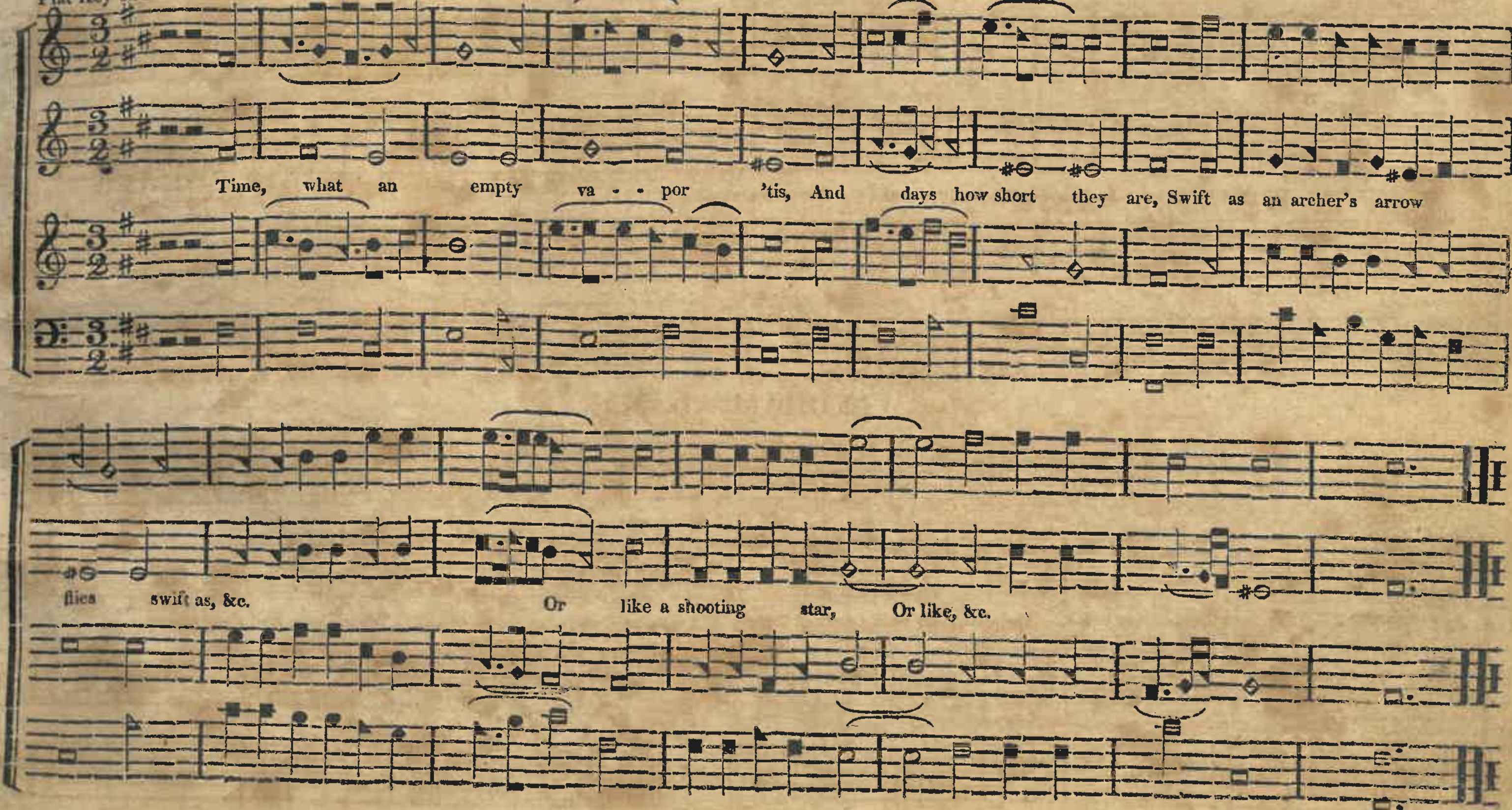
Flat Key on A.

WINDHAM. L. M.



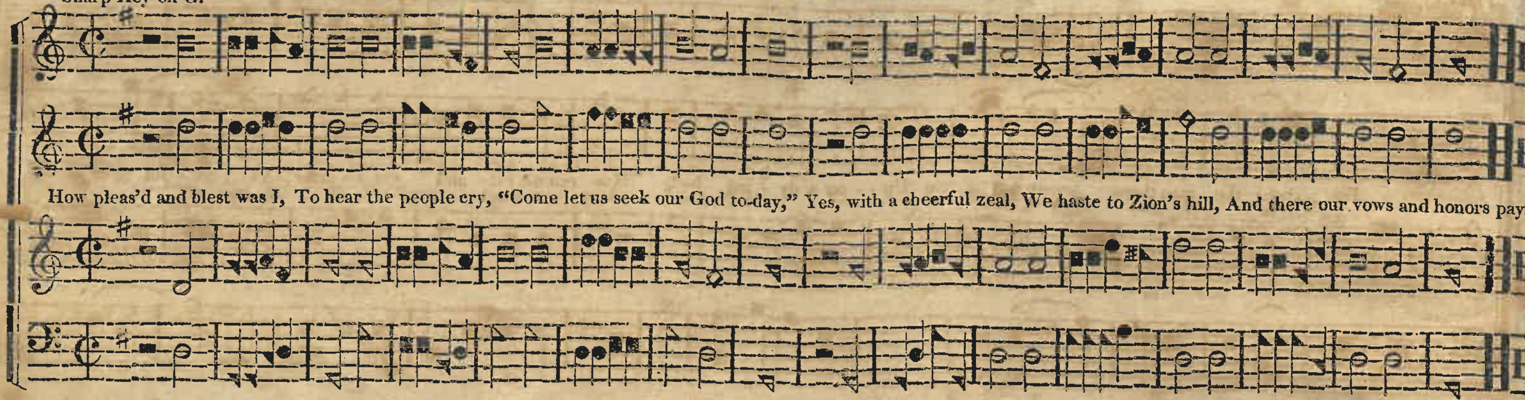
HUDSON. C. M.

Flat Key on F.



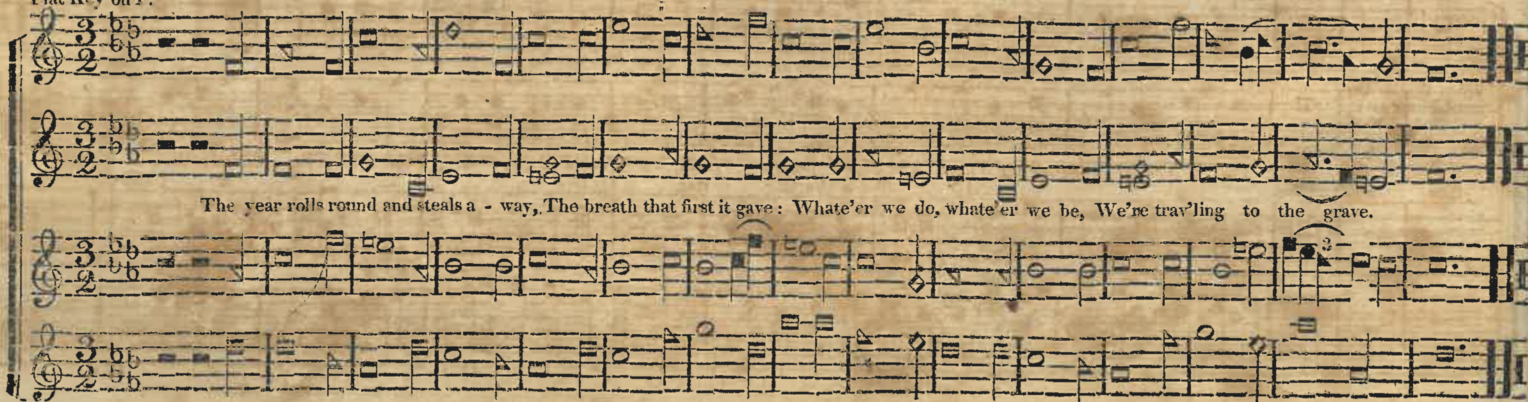
DALSTON. P. M.

Sharp Key on G.

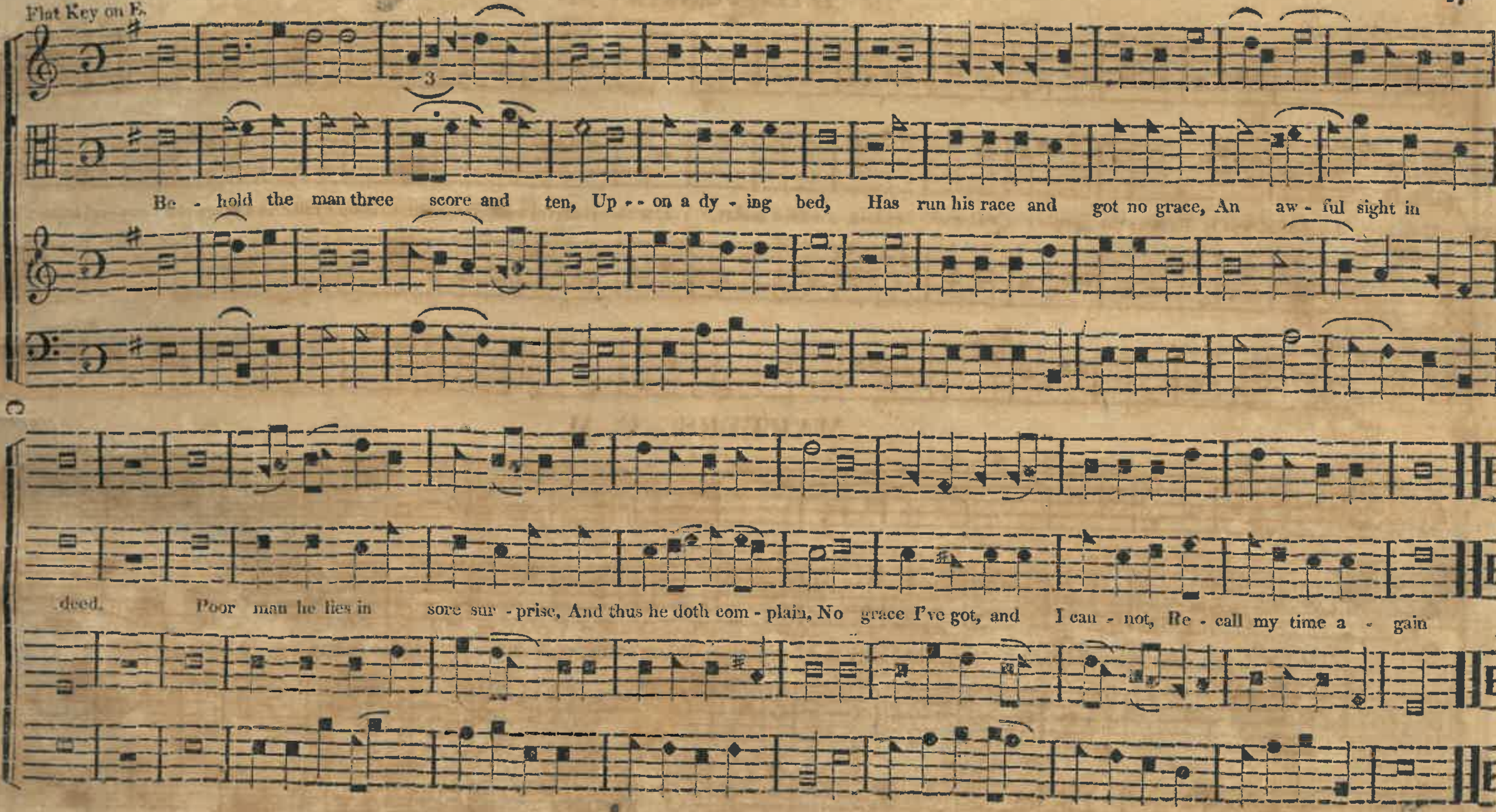


MARTYRS. C. M.

Flat Key on F.

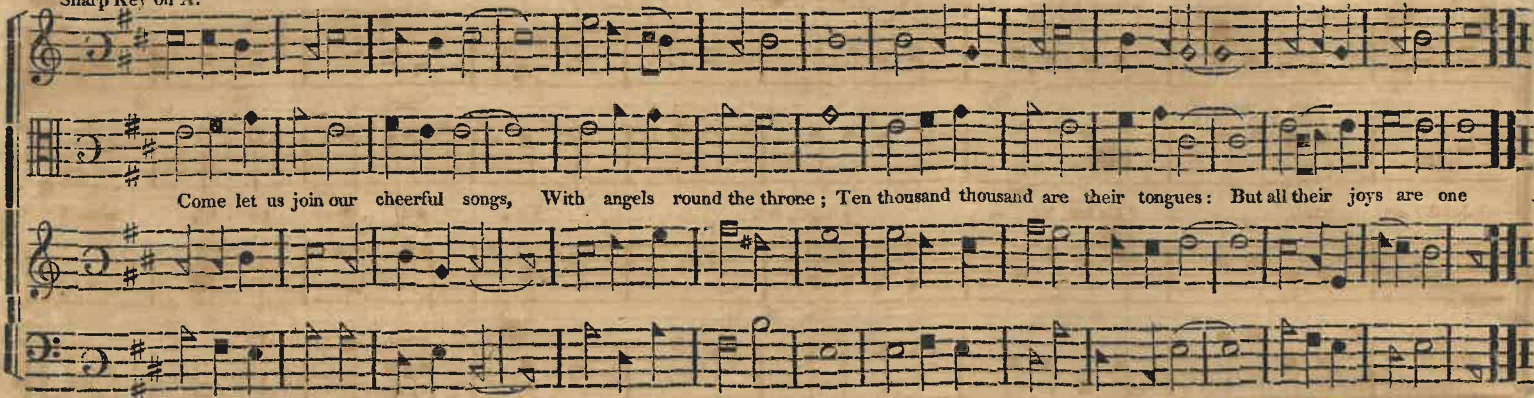


SUTTON. C. M.


Flat Key on E.
Be - hold the man three score and ten, Up - - on a dy - ing bed, Has run his race and got no grace, An aw - ful sight in
deed. Poor man he lies in sore sur - prise, And thus he doth com - plain, No grace I've got, and I can - not, Re - call my time a - gain

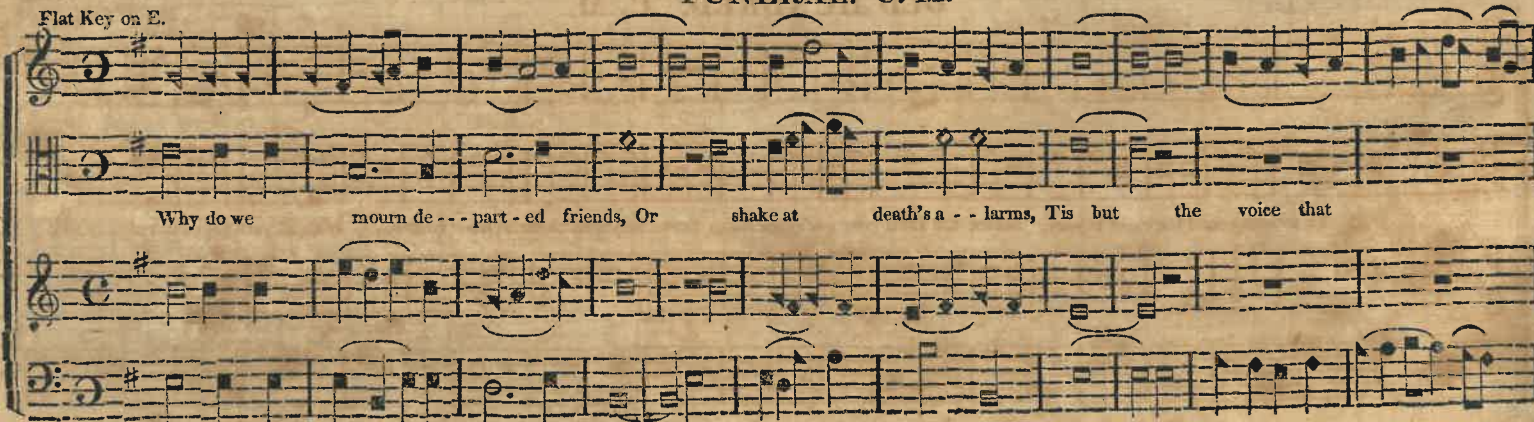
ROCHESTER. C. M.

Sharp Key on A.

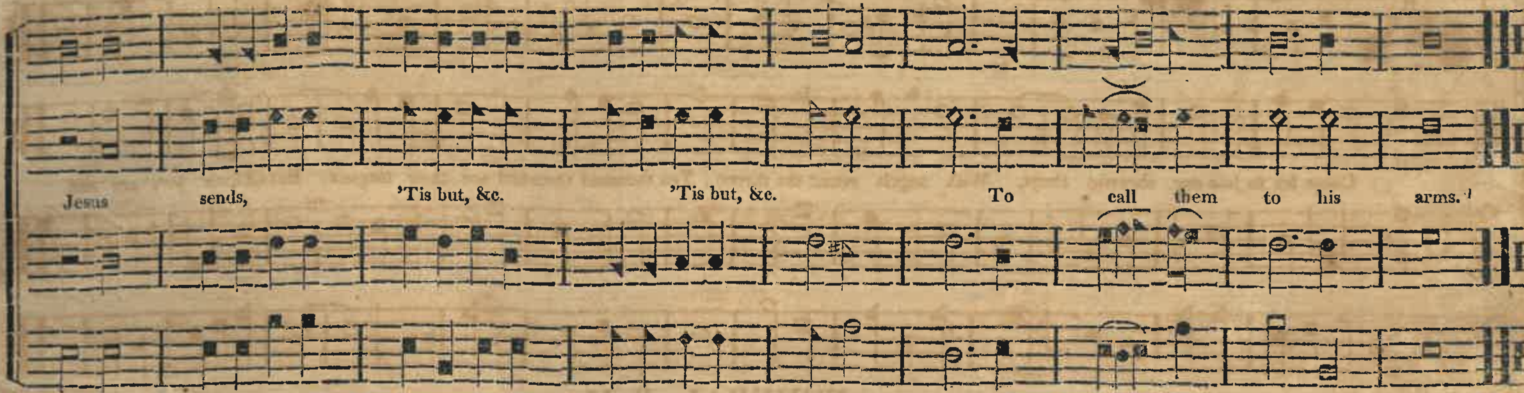


FUNERAL. C. M.

Flat Key on E.

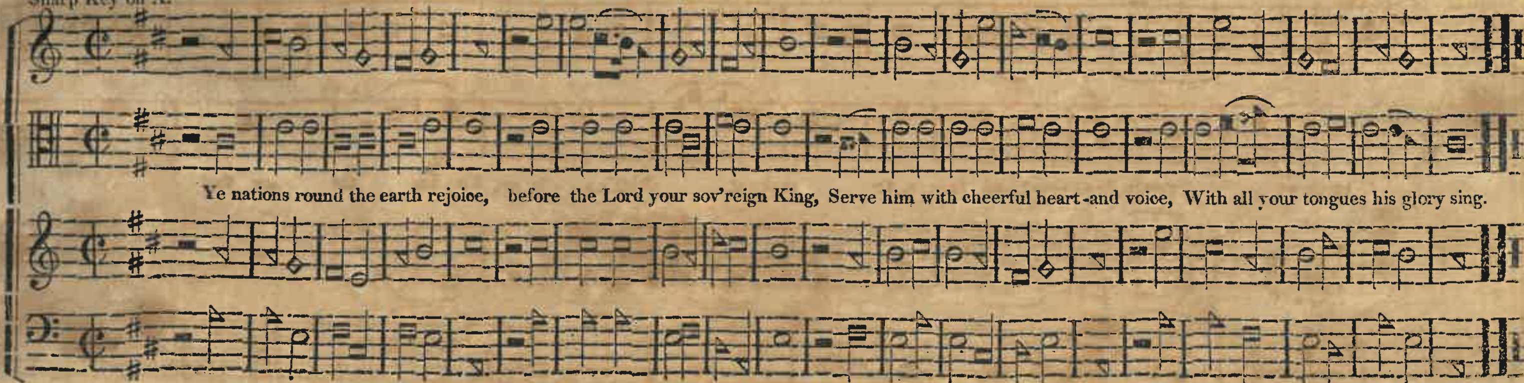


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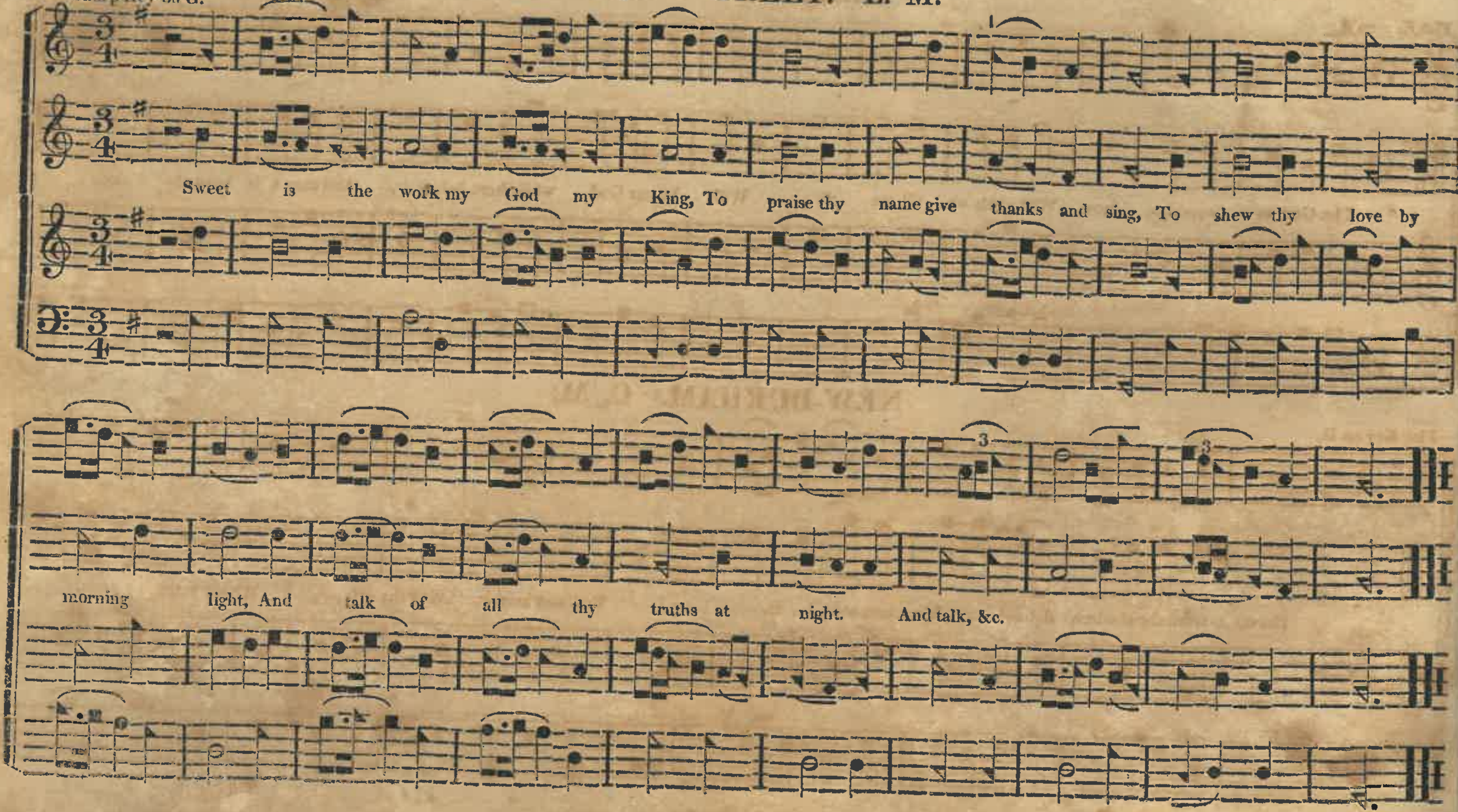
OLD HUNDRED. C. M.

Sharp Key on A.



CASTLE STREET. L. M.

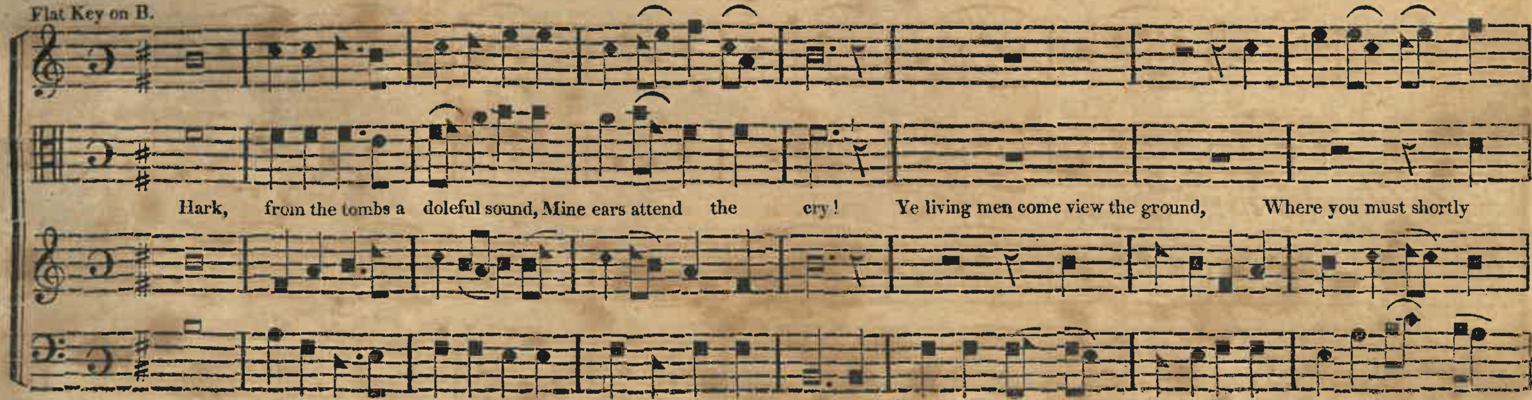
Sharp Key on G.



ALESBURY. S. M.



NEW-DURHAM. C. M.

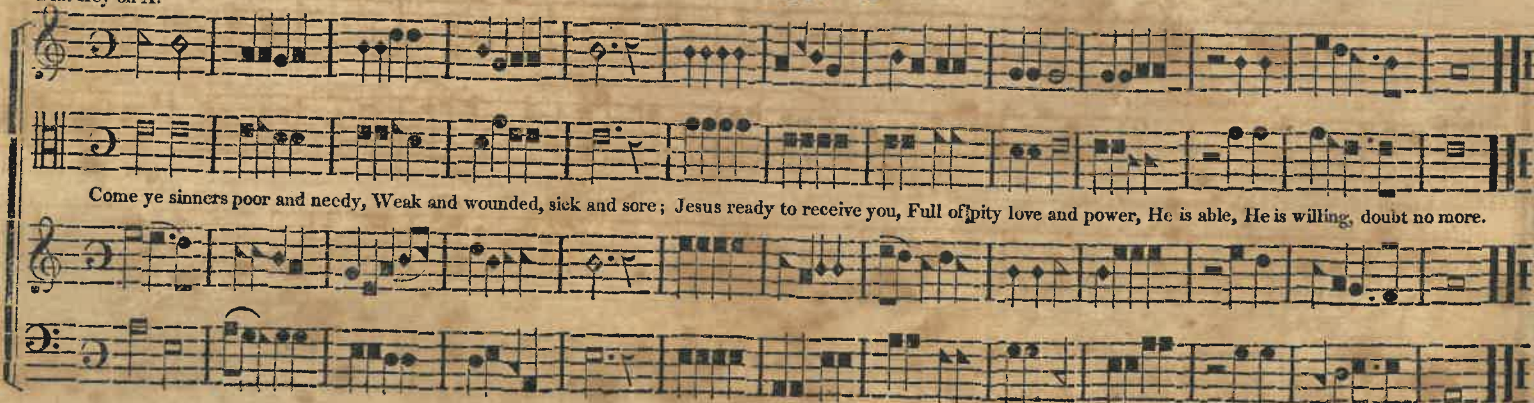


Continued.

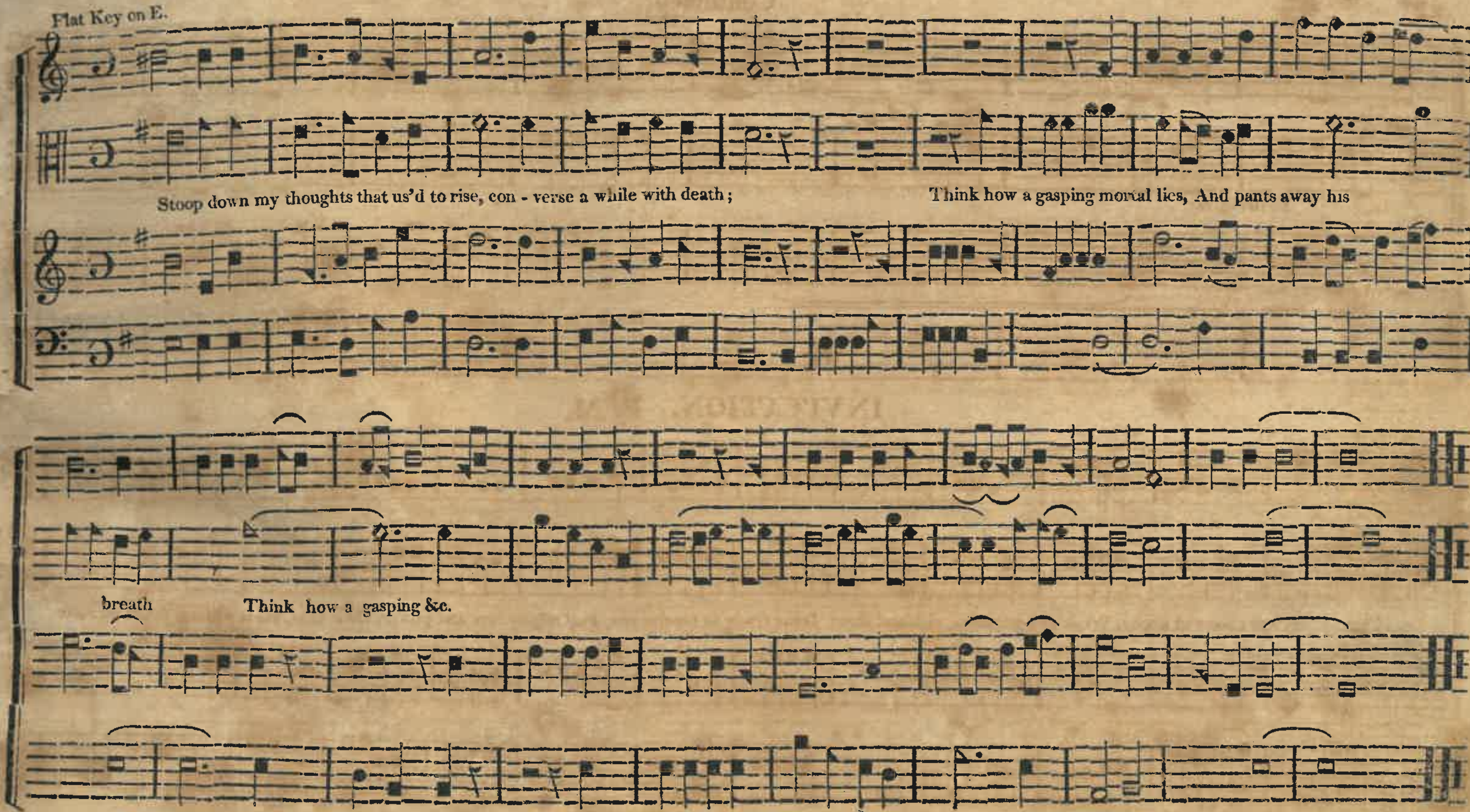


INVITATION. P. M.

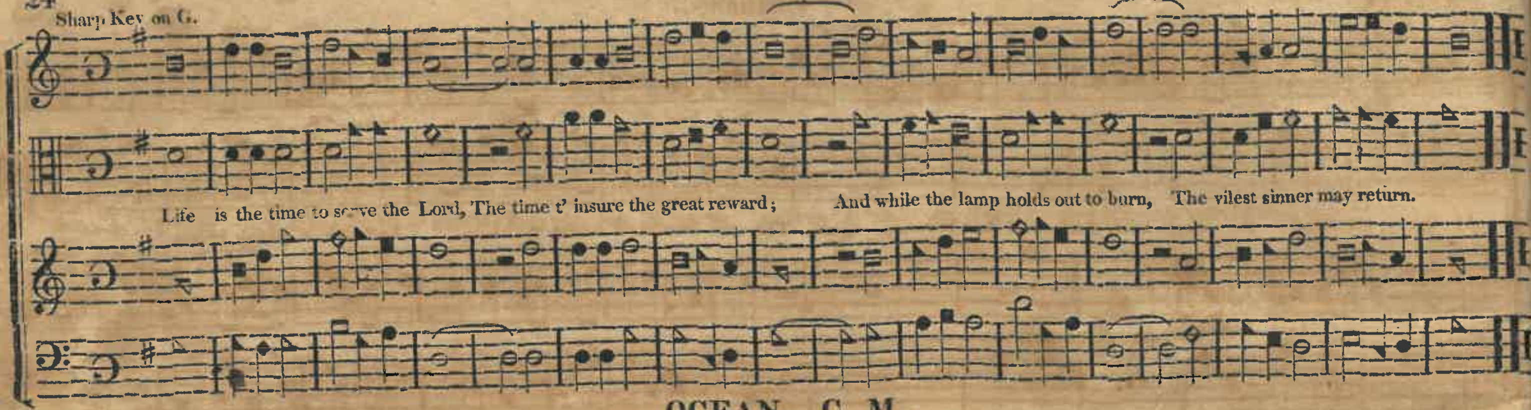
Flat Key on A.



MORTALITY. C· M.



WELLS. L. M



OCEAN. C. M.



Continued.



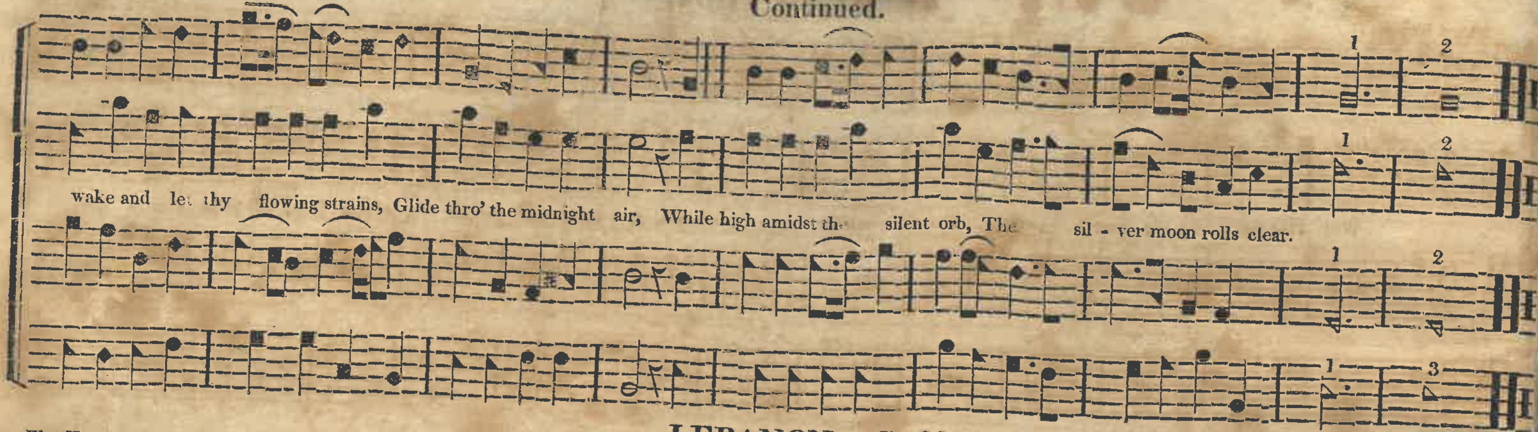
ENFIELD. C. M.

D

Sharp Key on E.

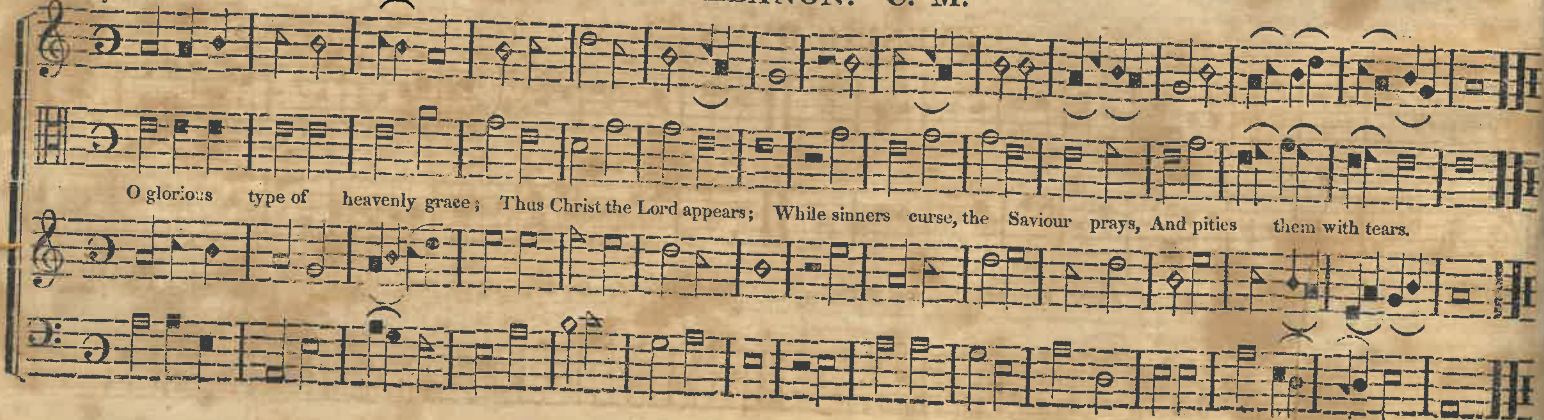


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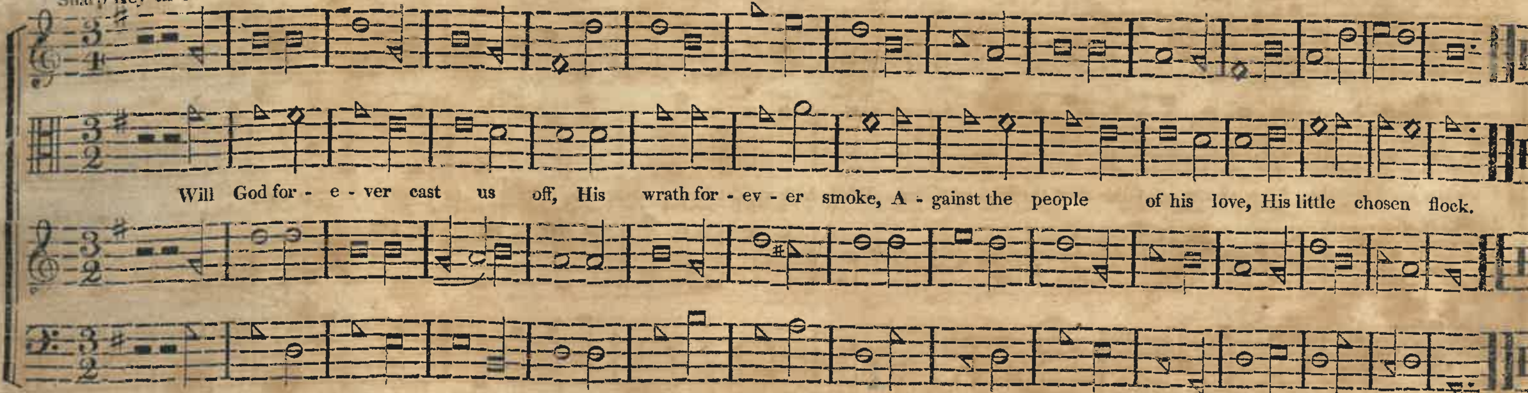
Flat Key on A.

LEBANON. C. M.



MEAR. C. M.

Sharp Key on G.



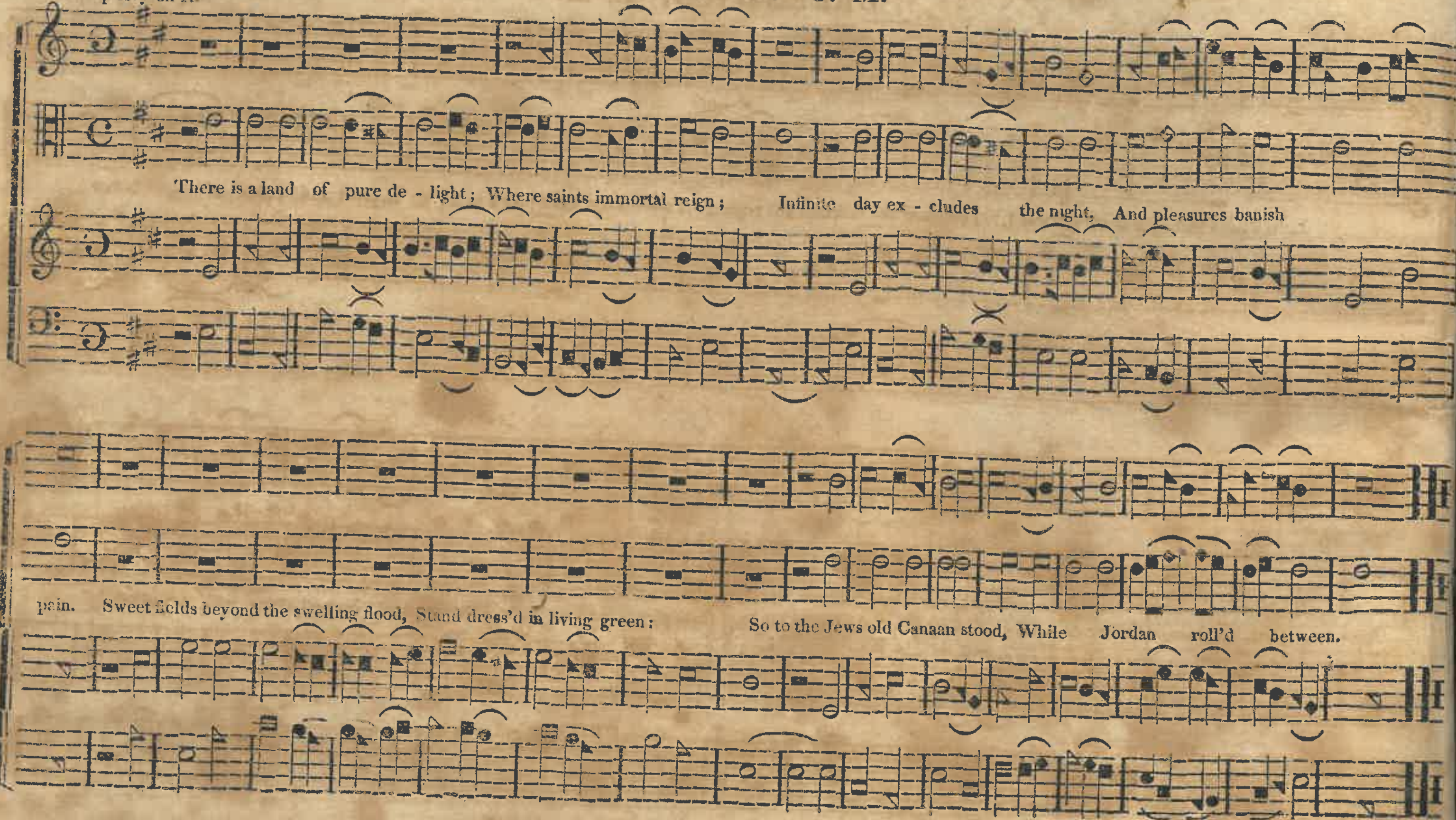
EVENING HYMN. L. M.

Sharp Key on B ♭



Sharp Key on A.

JORDAN. C. M.



GREENWICH. L. M.



MONTGOMERY. C. M.

Sharp Key on C.

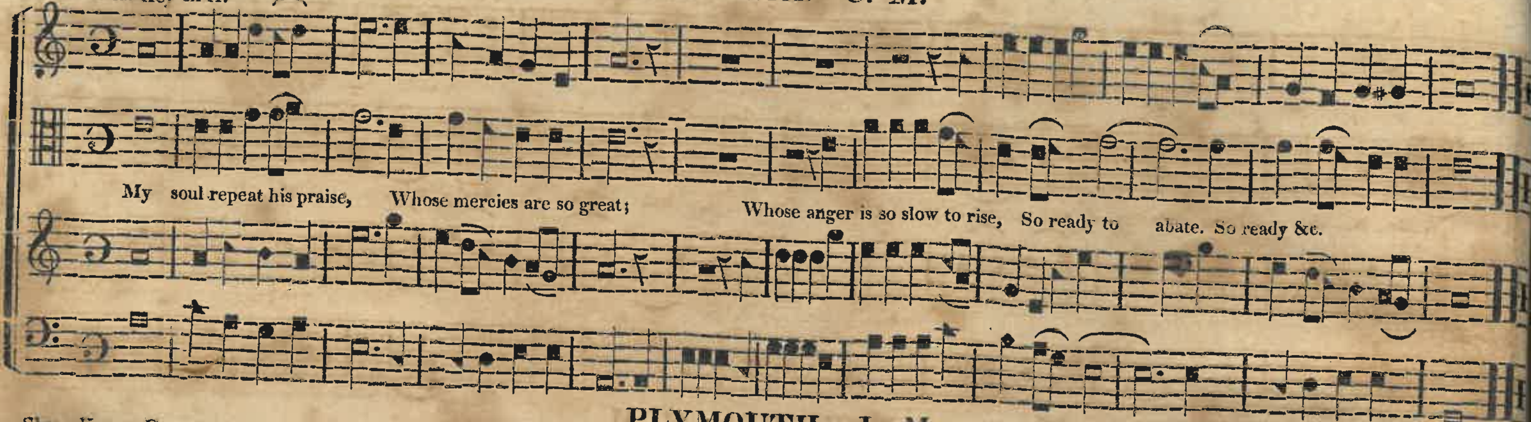


GREENFIELD. P. M.



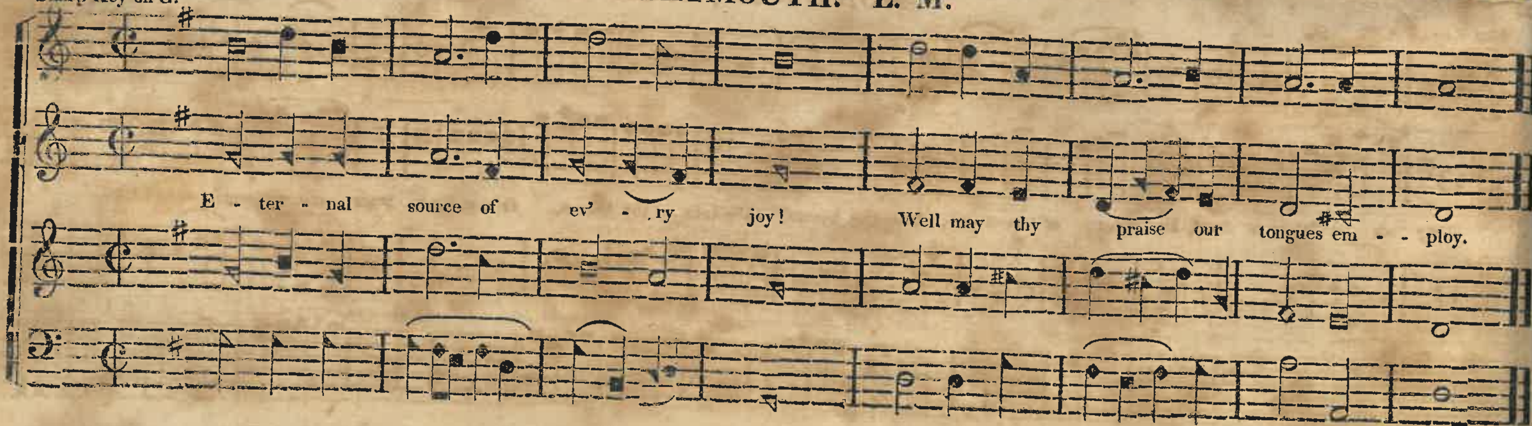
AMERICA. C. M.

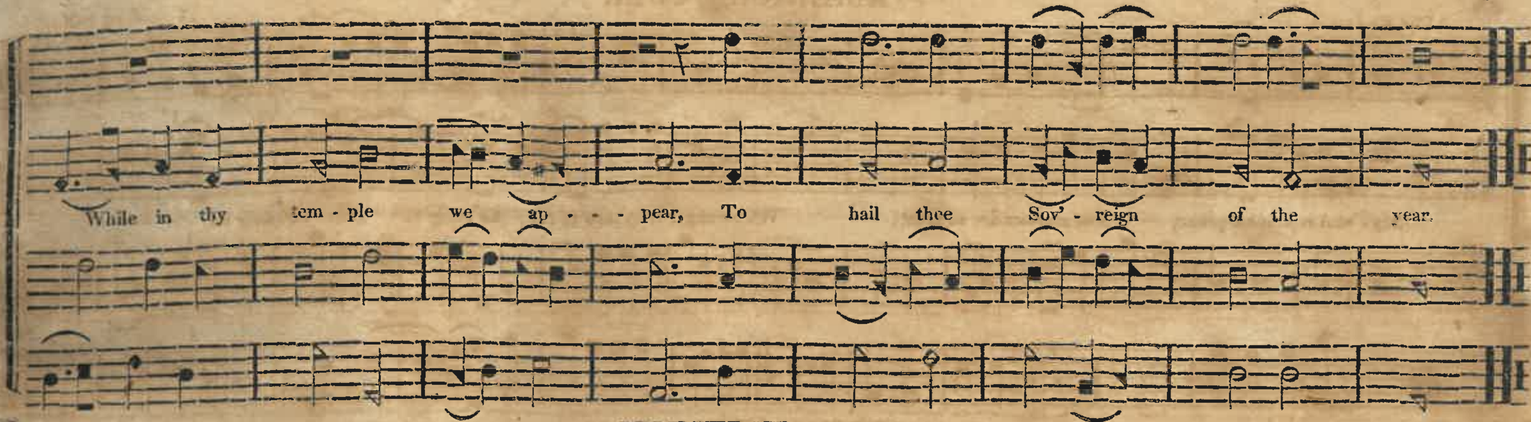
Flat Key on A.



PLYMOUTH. L. M.

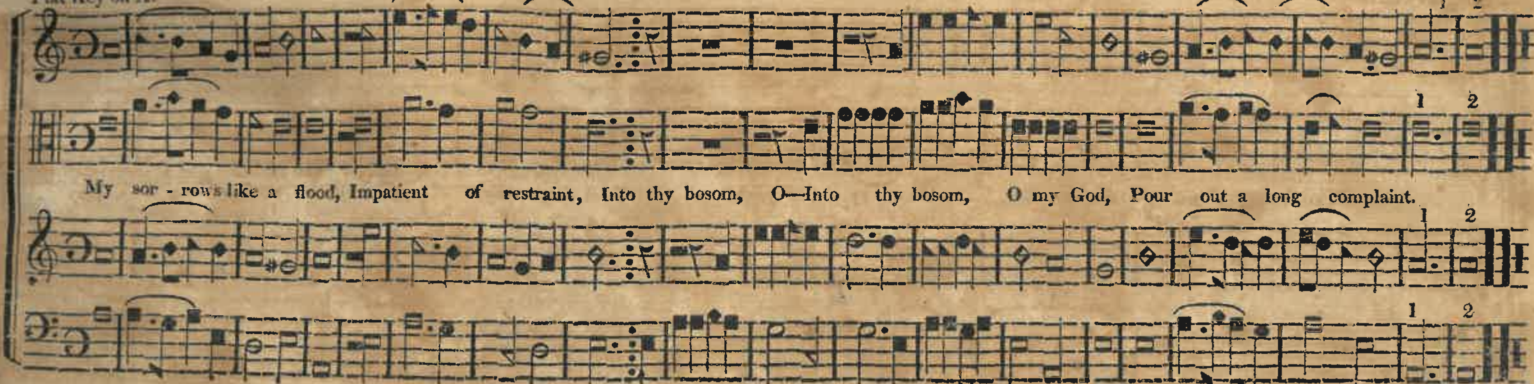
Sharp Key on G.





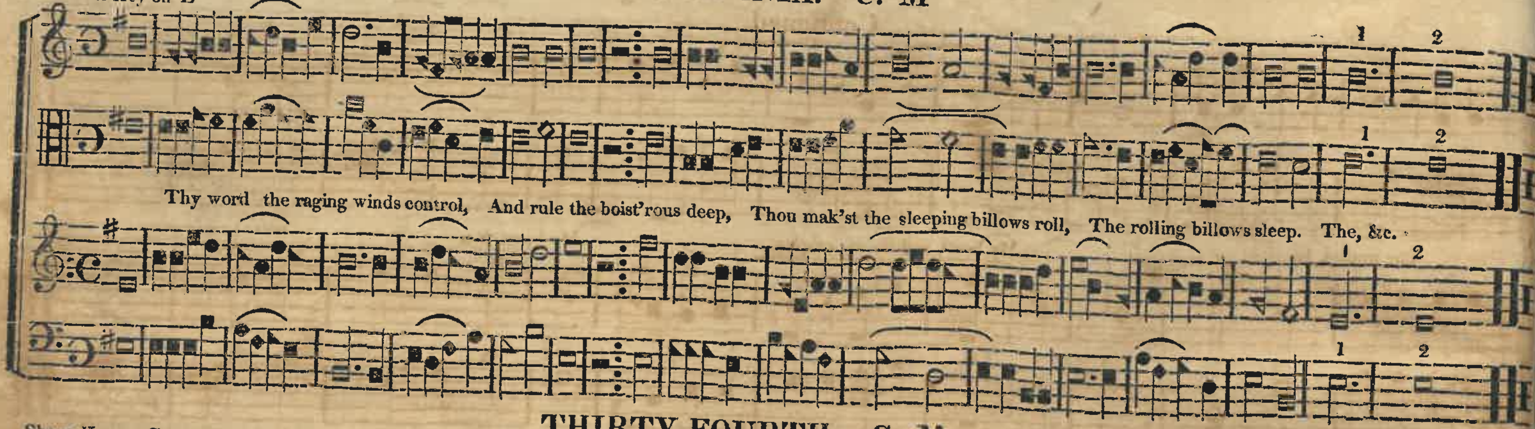
NORWICH. C. M.

Flat Key on A.



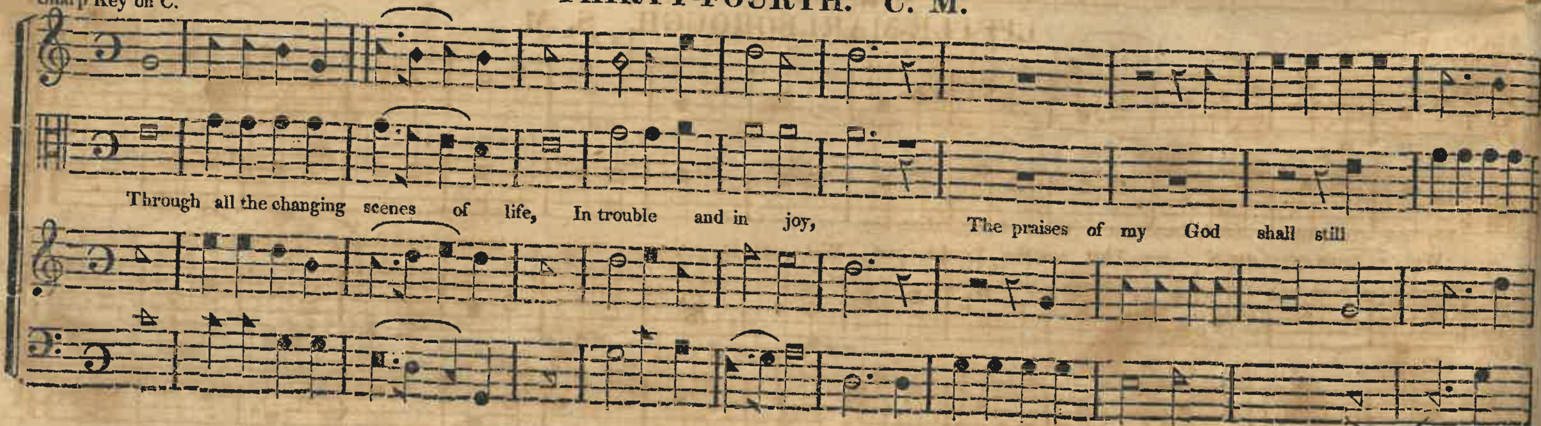
VIRGINIA. C. M

Flat Key on E



THIRTY-FOURTH. C. M.

Sharp Key on C.

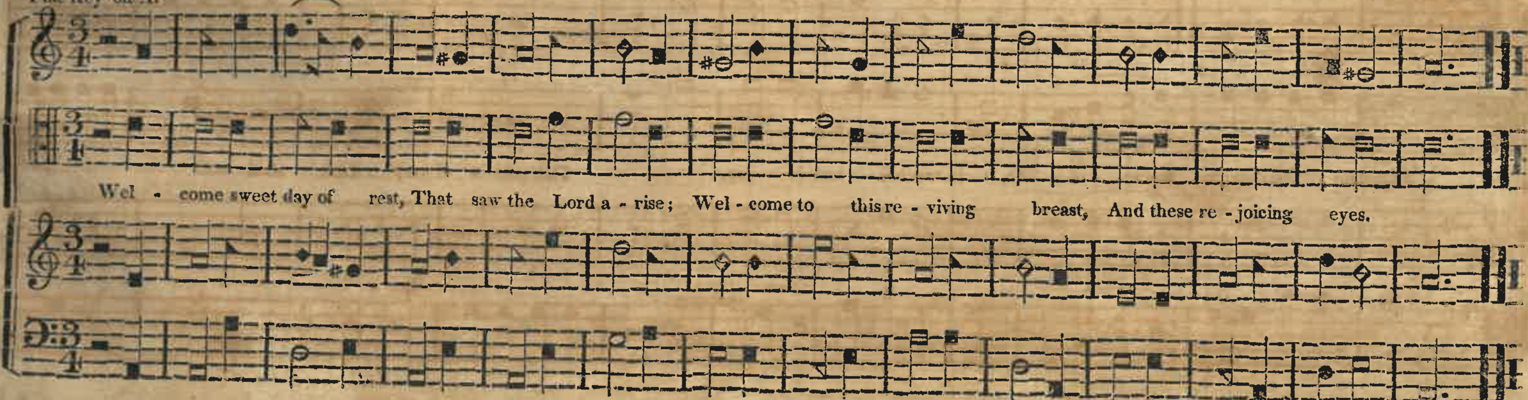


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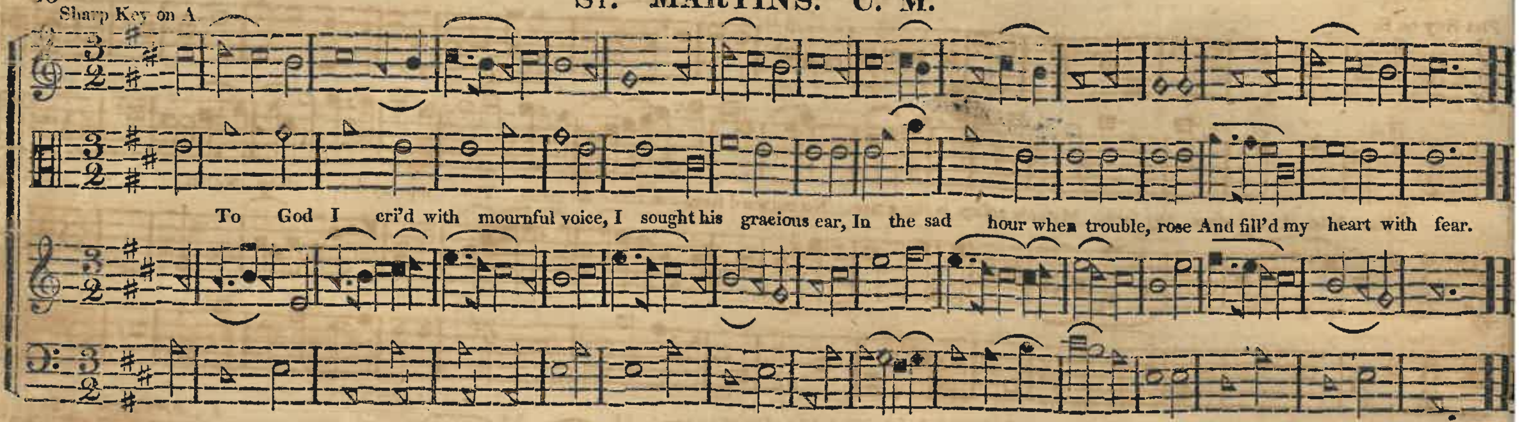


LITTLE-MARLBOROUGH. S. M.

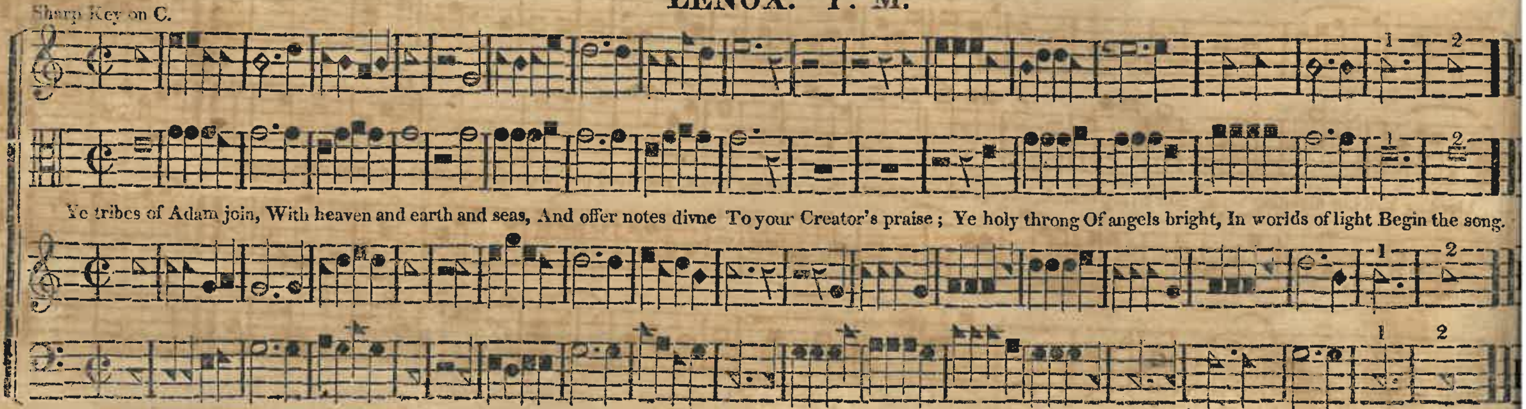
Flat Key on A.



St. MARTINS. C. M.



LENOX. P. M.

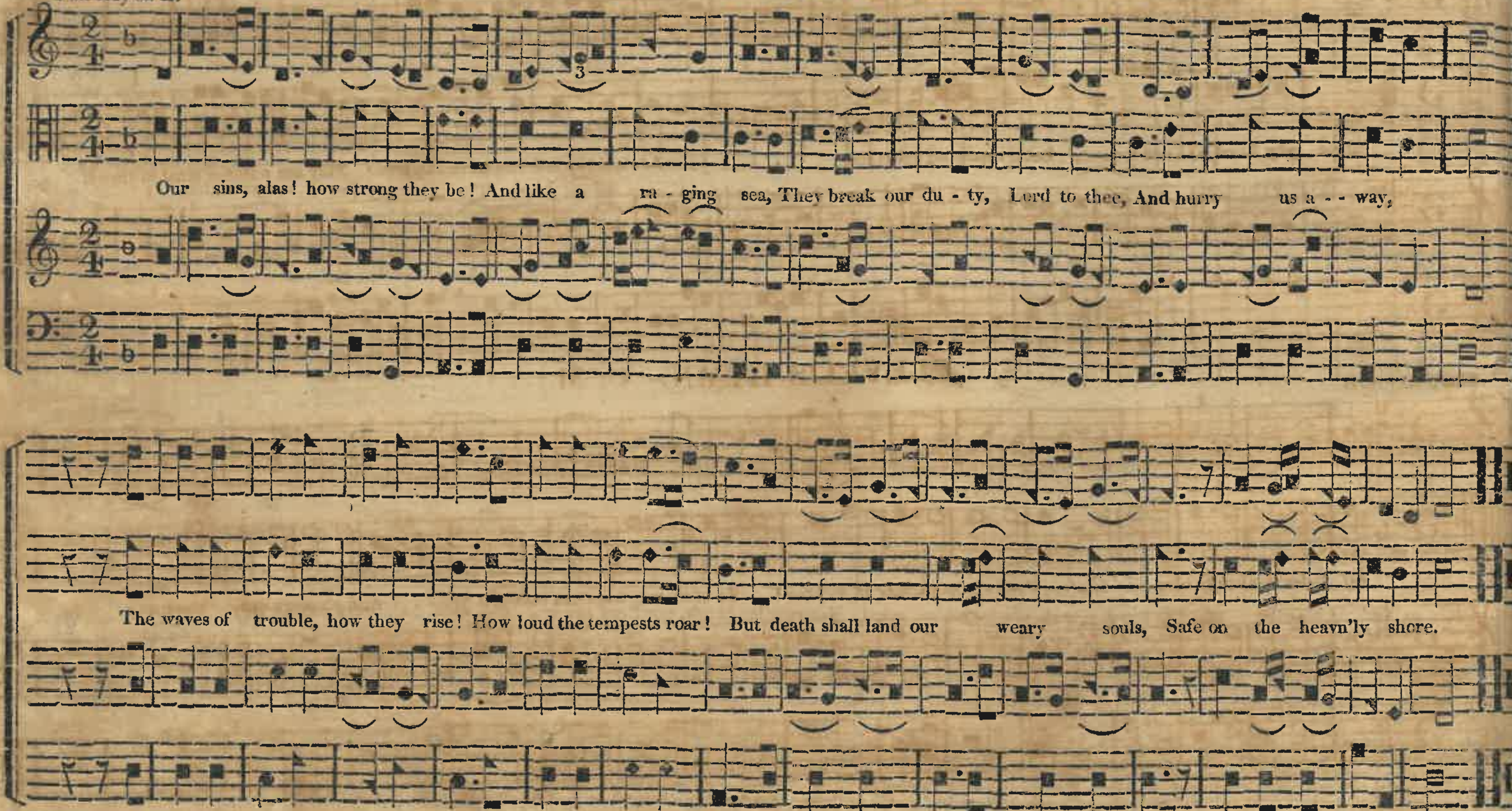


BALLOON. C. M.


Flat Key on E.
Be - hold I fall before thy face, My only refuge is thy grace. No outward form can make me clean, The leprosy lies deep within. No
bleeding bird nor bleeding beast, Nor hysop branch, nor sprinkling priest; Nor running brook, nor flood nor sea, Can wash the dismal stain away.

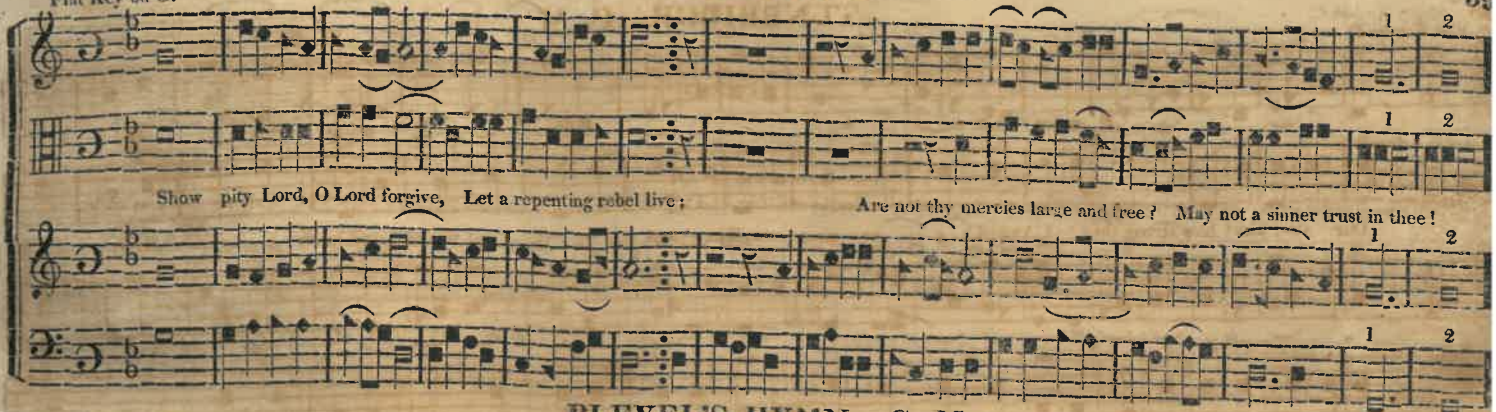
TUNBRIDGE. C. M.

Flat Key on D.



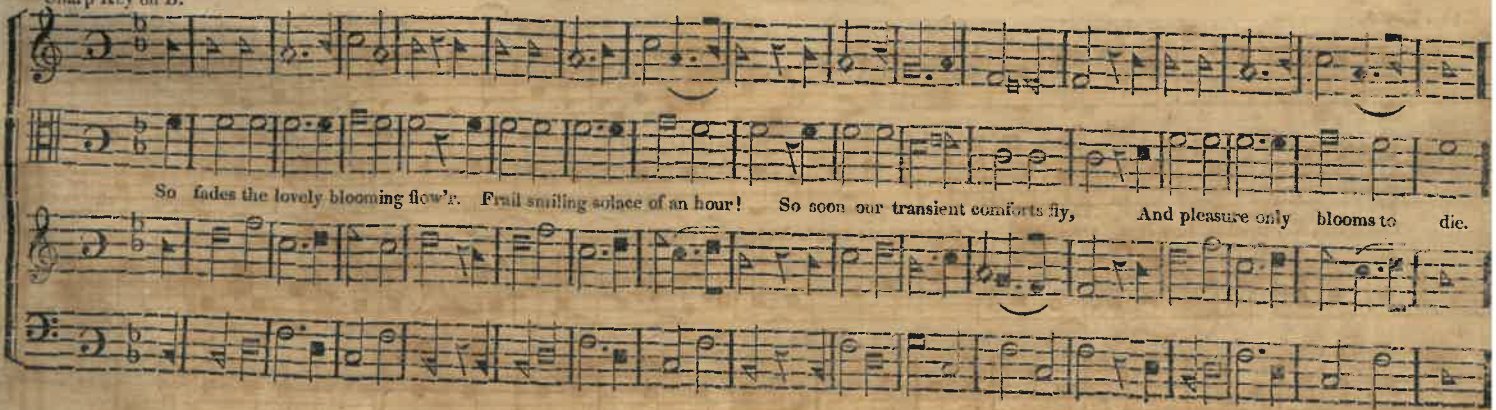
WILLIAMSTOWN. L. M.

Flat Key on G.



PLEYEL'S HYMN. C. M.

Sharp Key on B.



BRIDGEWATER. L. M.



RUSSIA. L. M.

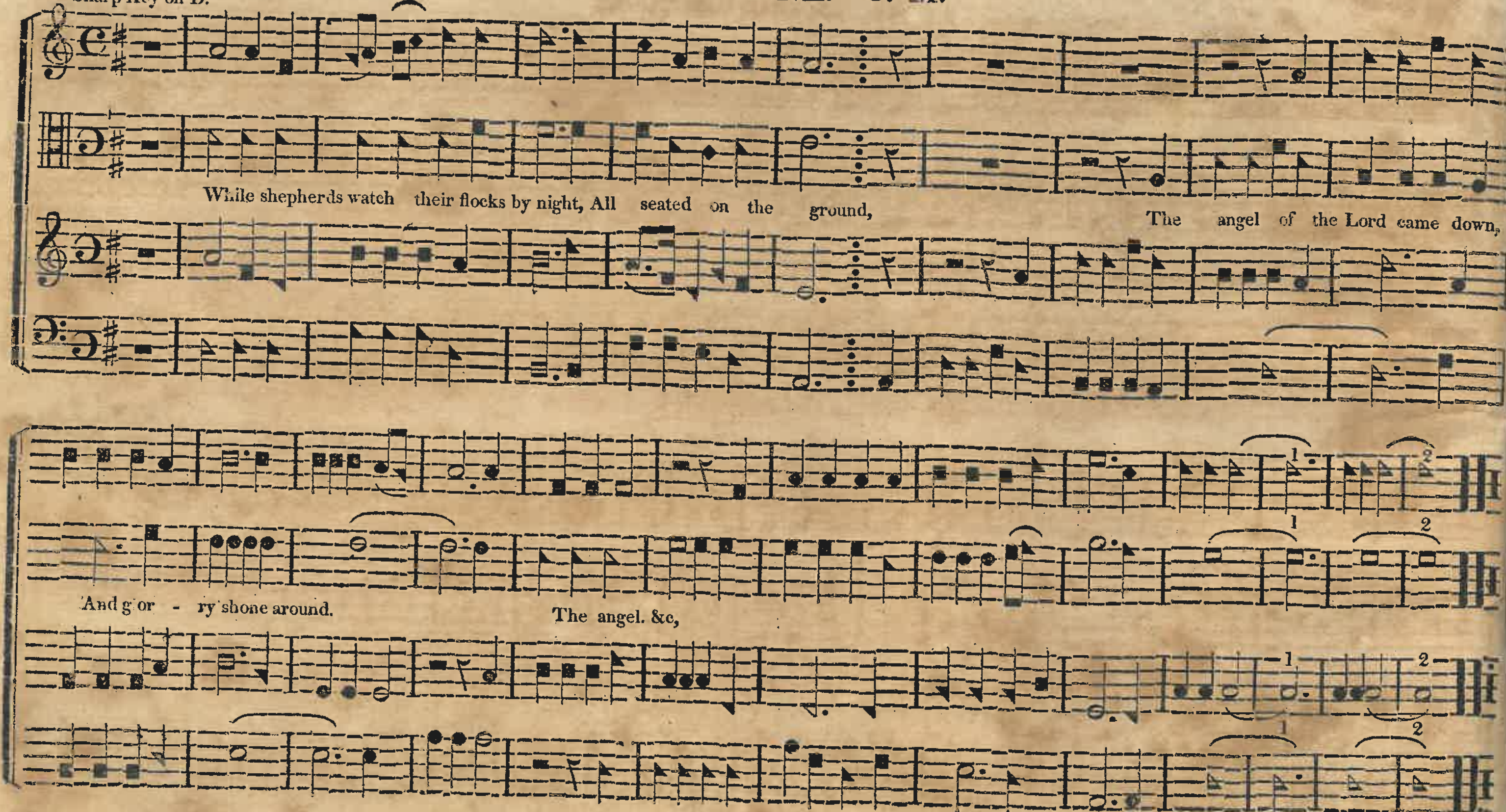


SARDINIA. C. M.

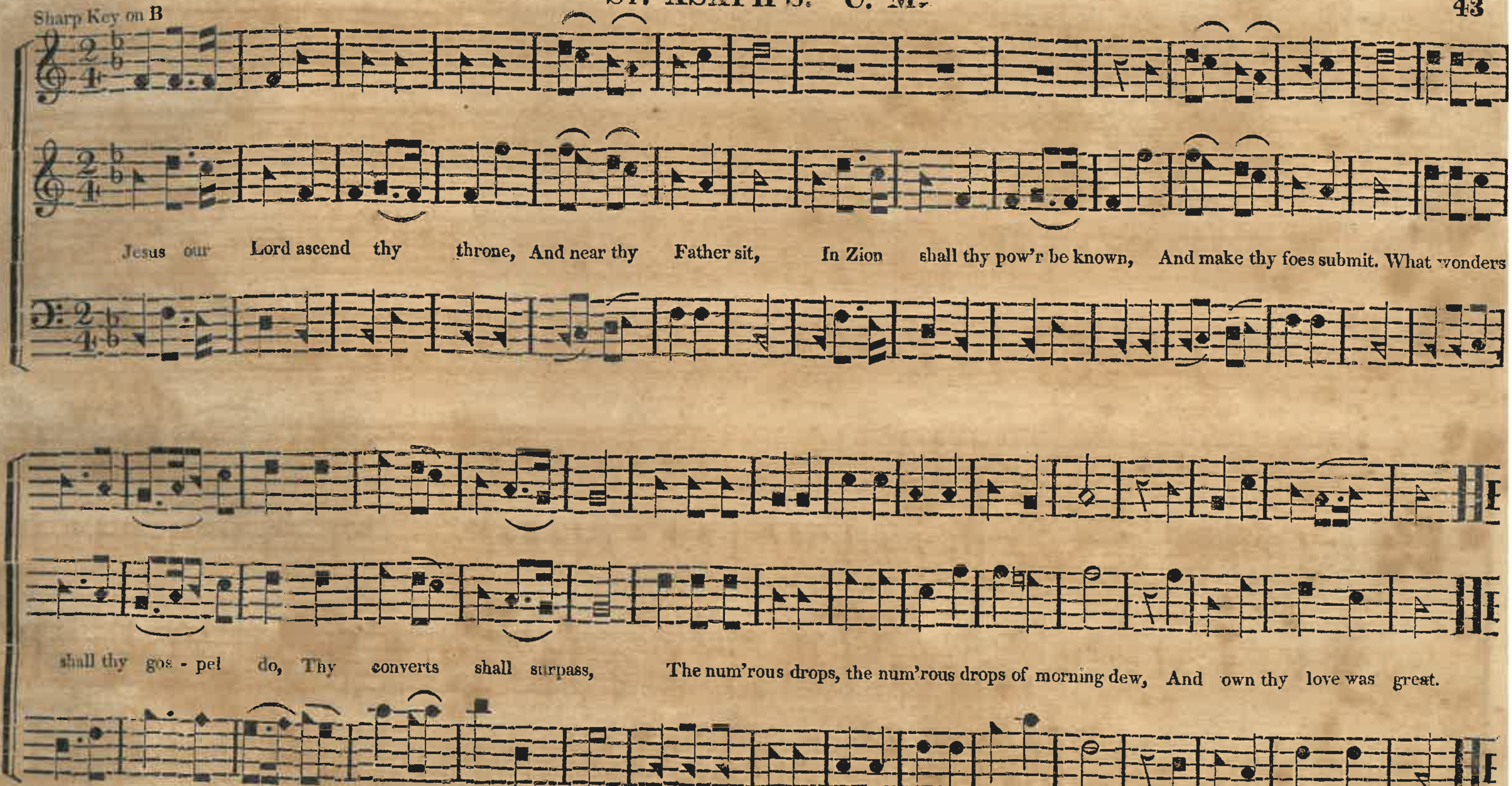

Flat Key on D.
How did his flowing tears condole, As for a brother dead, And fasting mortifi'd his soul While for their lives he pray'd.
They groan'd and curs'd him on their beds, Yet still he pleads and mourns; And double blessings on his head, The righteous Lord returns.

SHERBURNE. C. M.

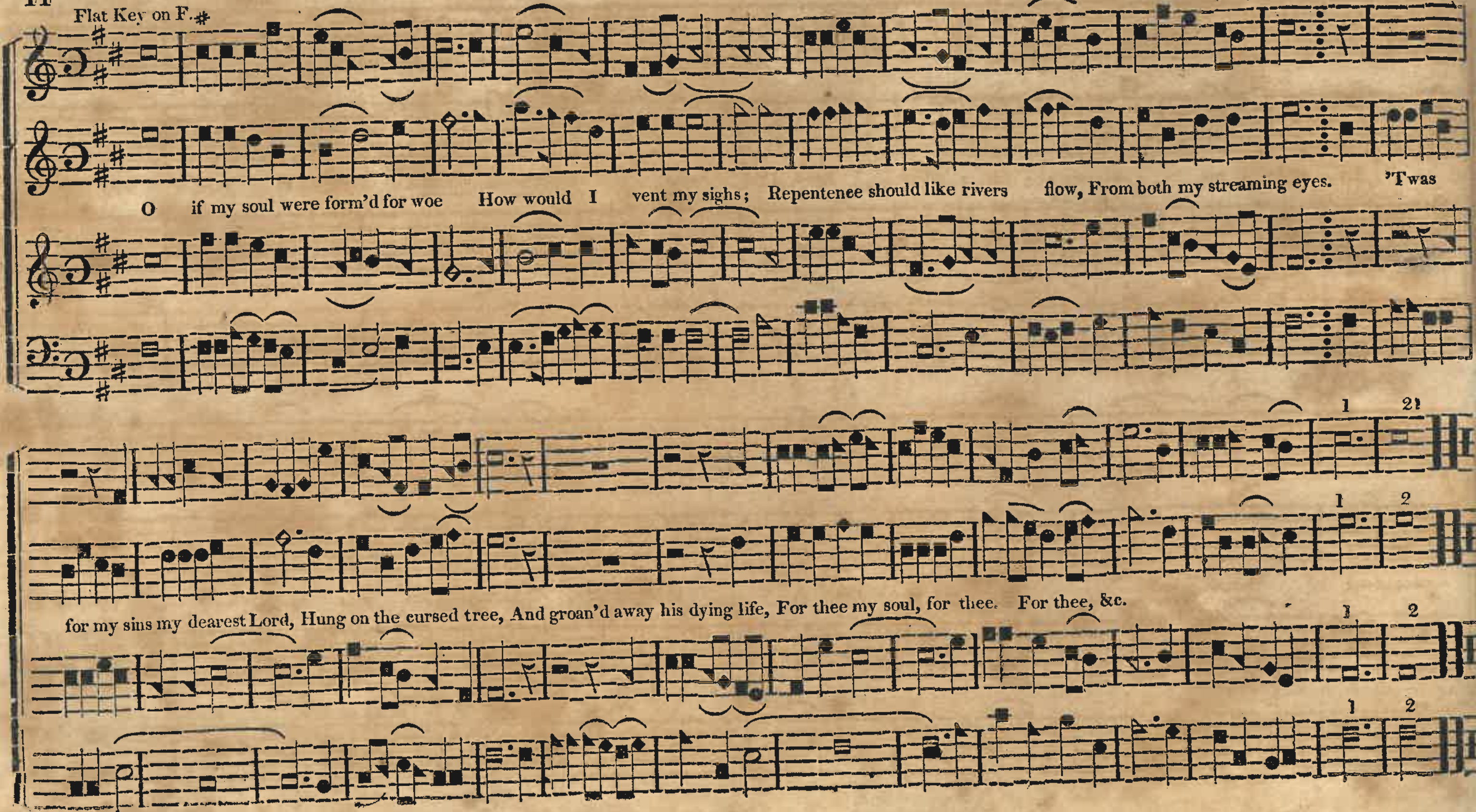
Sharp Key on D.



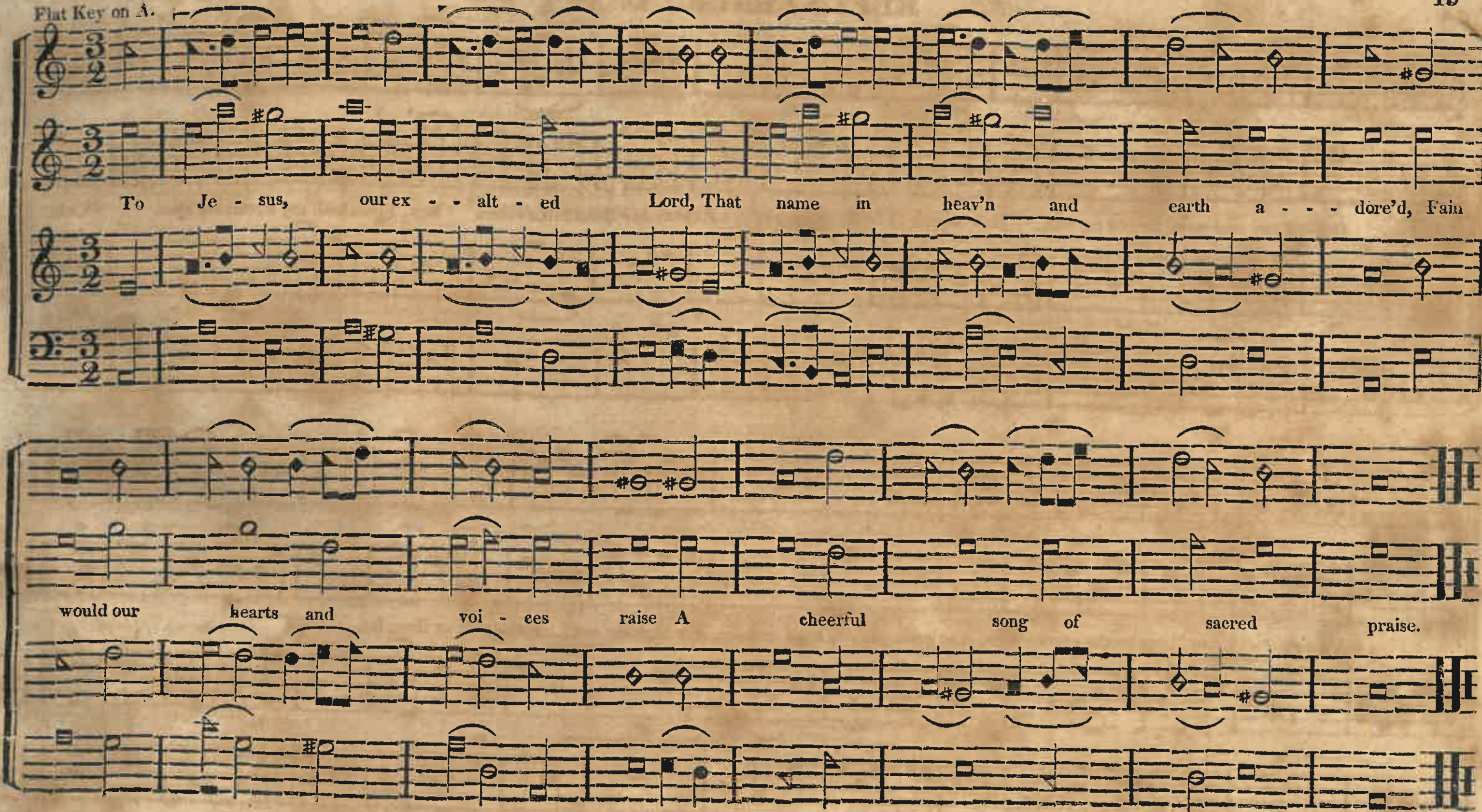
St. ASAPH'S. C. M.


Sharp Key on B
Jesus our Lord ascend thy throne, And near thy Father sit, In Zion shall thy pow'r be known, And make thy foes submit. What wonders
shall thy gos - pel do, Thy converts shall surpass, The num'rous drops, the num'rous drops of morning dew, And own thy love was great.

REPENTENCE. C. M.

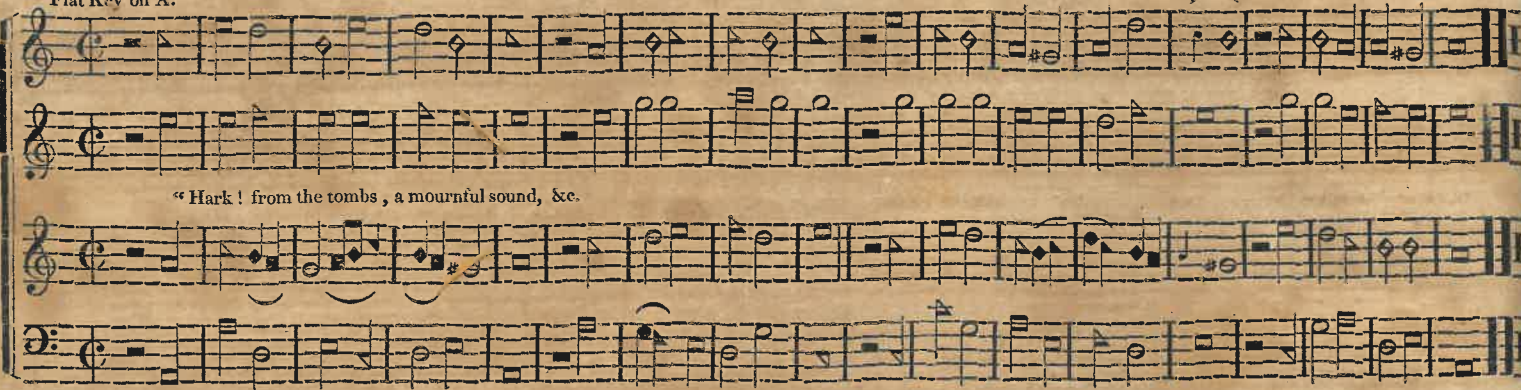


ARMLEY. L. M.


Flat Key on A.
To Je - sus, our ex - - alt - ed Lord, That name in heav'n and earth a - - - dore'd, Fain
would our hearts and voi - ces raise A cheerful song of sacred praise.

HULL. C. M.

Flat Key on A.



BETHESDA. P. M.

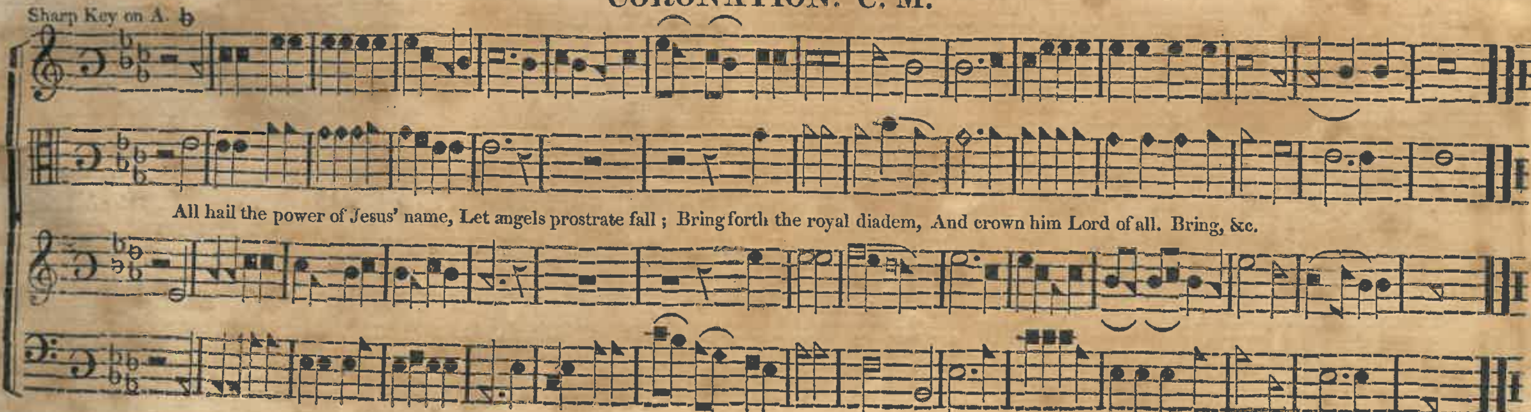
Sharp Key on G.



Continued.

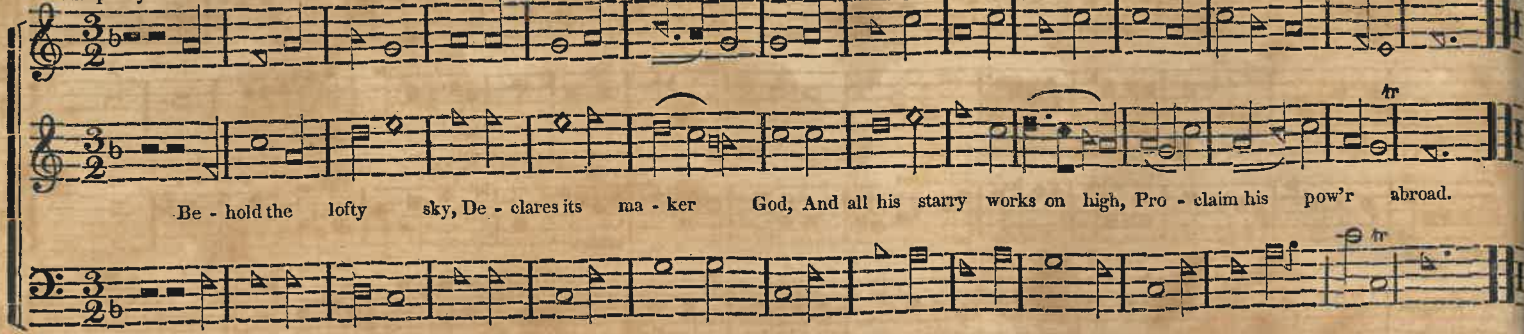


CORONATION. C. M.



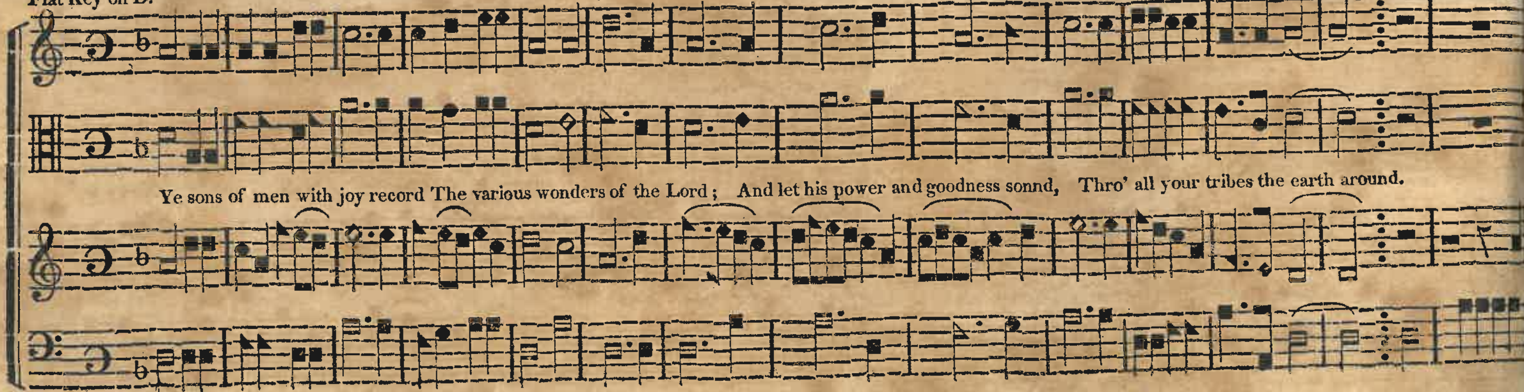
SUTTON. S. M.

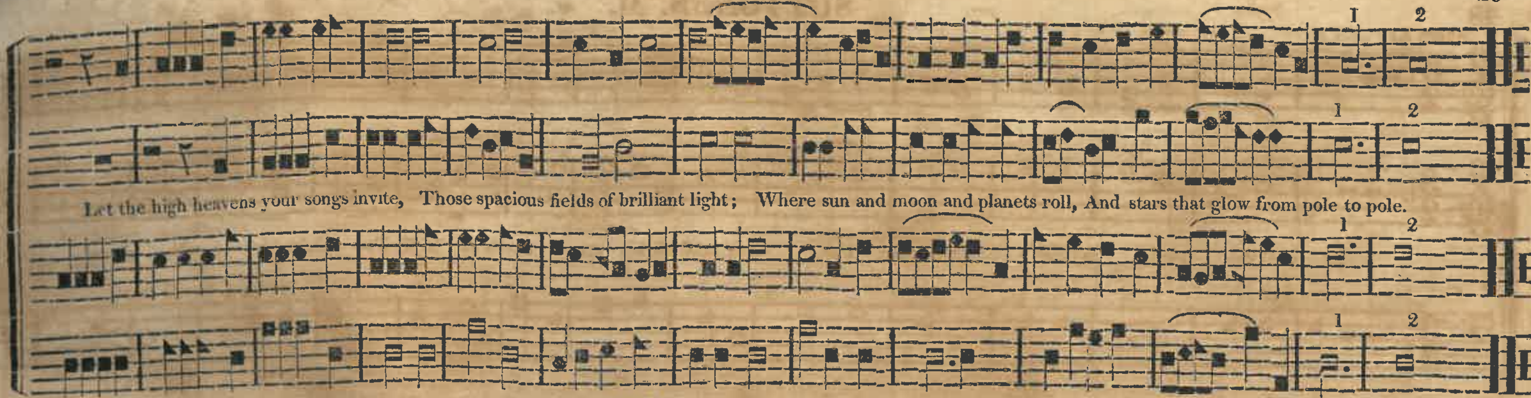
Sharp Key on F.



MONTAGUE. L. M.

Flat Key on D.



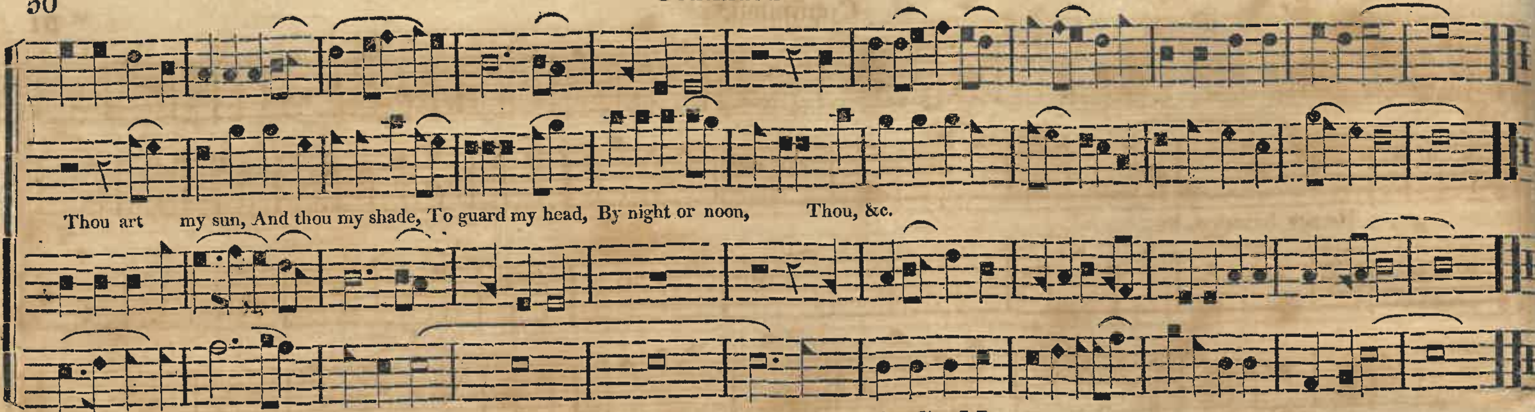


DELIGHT. P. M.

Flat Key on E.



Continued.



NEW JERUSALEM. C. M

Sharp Key on G.



Continued.

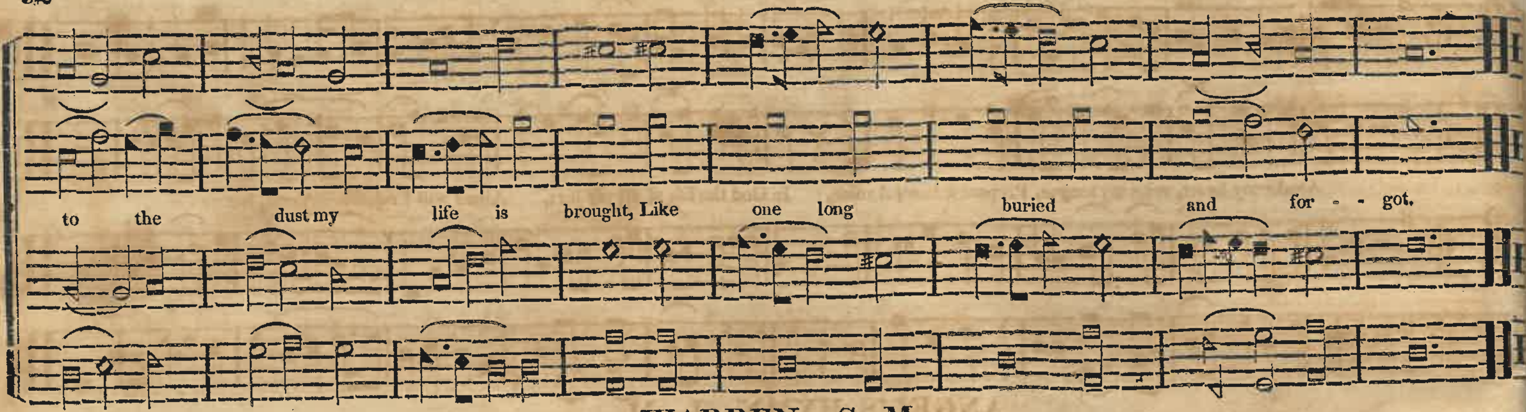


BROOKFIELD. L. M.

Flat Key on D.

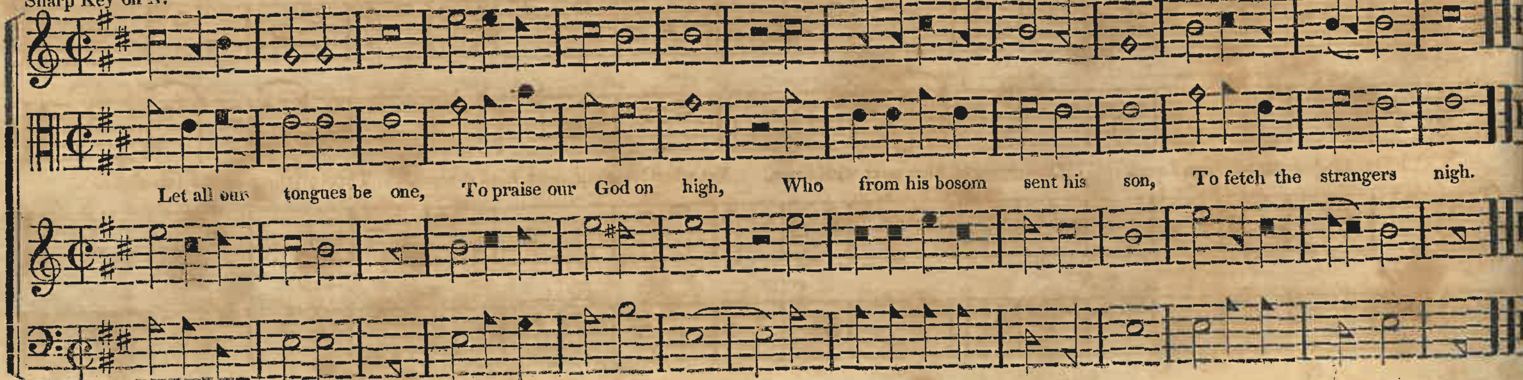


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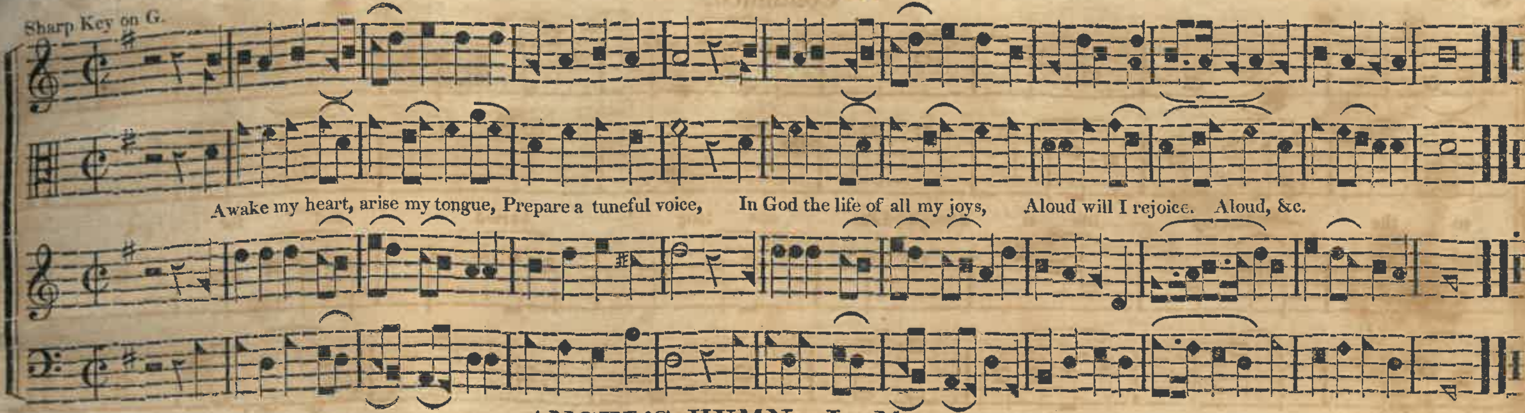


WARREN. S. M.

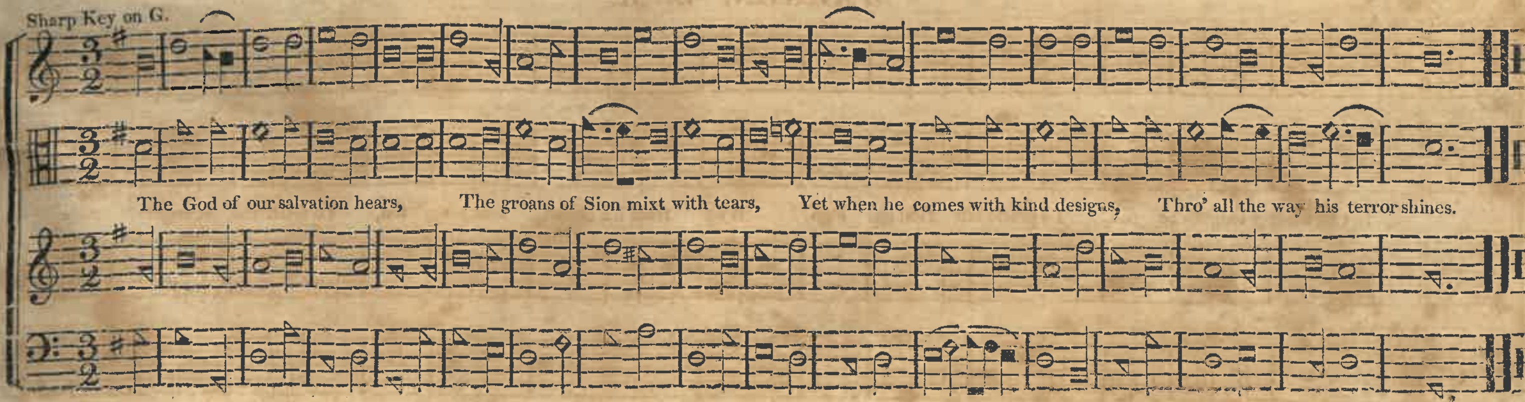
Sharp Key on A.



BRAY. C. M.



ANGEL'S HYMN. L. M.



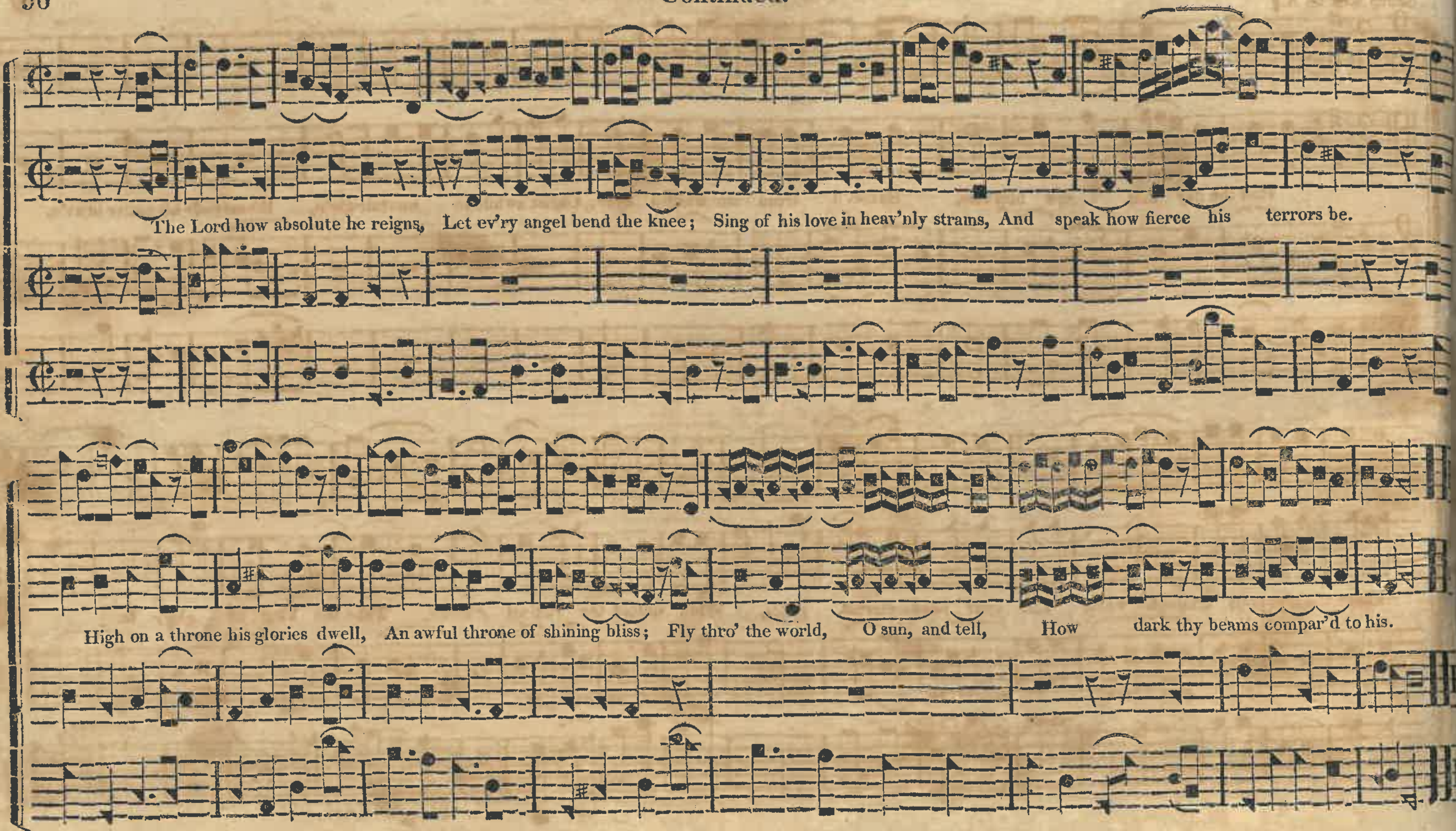
BRISTOL. L. M.


Sharp Key on F.
The lofty pillars of the sky,
And spacious concave rais'd on high;
Spangl'd with stars, a shining frame,
Their great Original proclaim.
The unwearied sun from day to day,
Pours knowledge on his golden ray!
And publishes to ev'ry land,
The work of an Almighty hand.

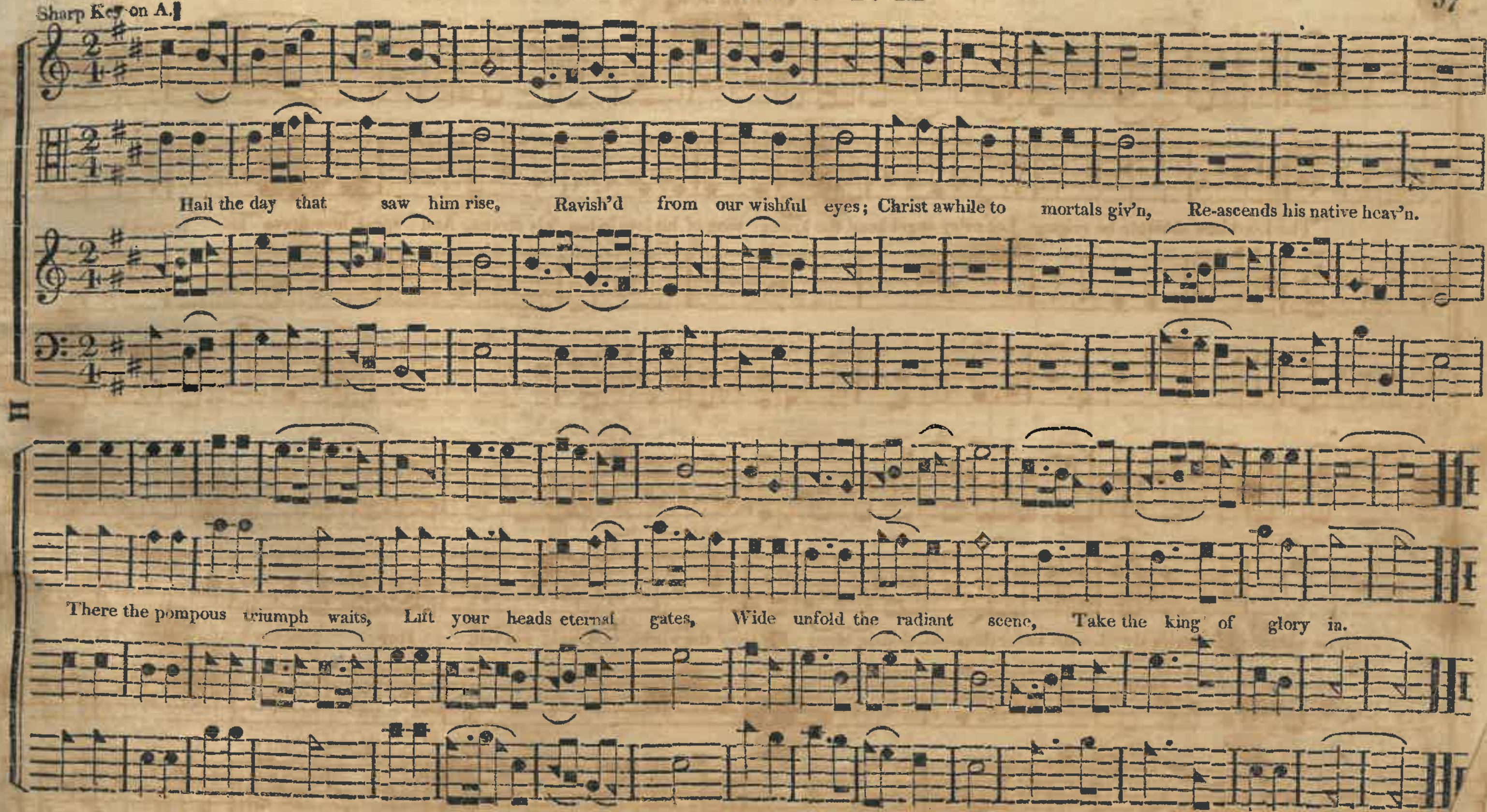
HUNDRED AND FORTY-EIGHTH. L. M.



Continued.


The Lord how absolute he reigns, Let ev'ry angel bend the knee; Sing of his love in heav'nly strains, And speak how fierce his terrors be.
High on a throne his glories dwell, An awful throne of shining bliss; Fly thro' the world, O sun, and tell, How dark thy beams compar'd to his.

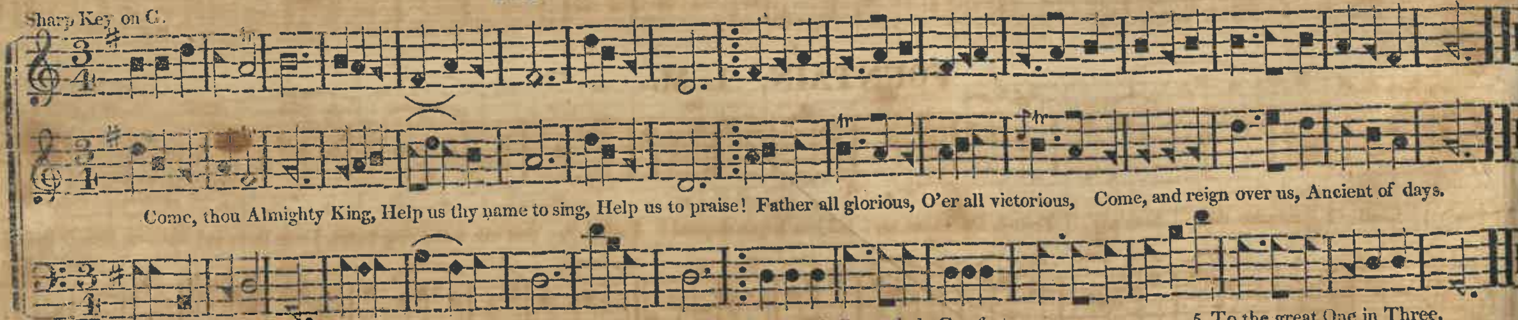
MIDDLETOWN. P. M



PORTUGAL. L. M.



HYMN TO THE TRINITY. P. M.



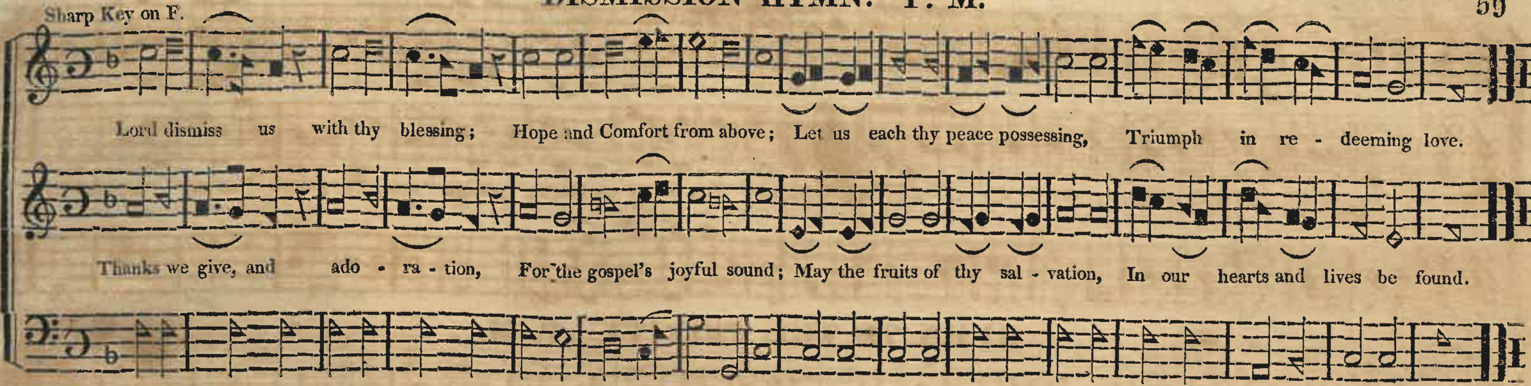
2 Jesus, our Lord arise,
Scatter our enemies,
And make them fall!
Let thy Almighty aid,
Our sure defence be made,
Our souls on thee be stay'd;
Lord hear our call.

3 Come, thou incarnate Word,
Gird on thy mighty sword,
Our pray'r attend!
Come, and thy people bless,
And give thy word success;
Spirit of holiness,
On us descend.

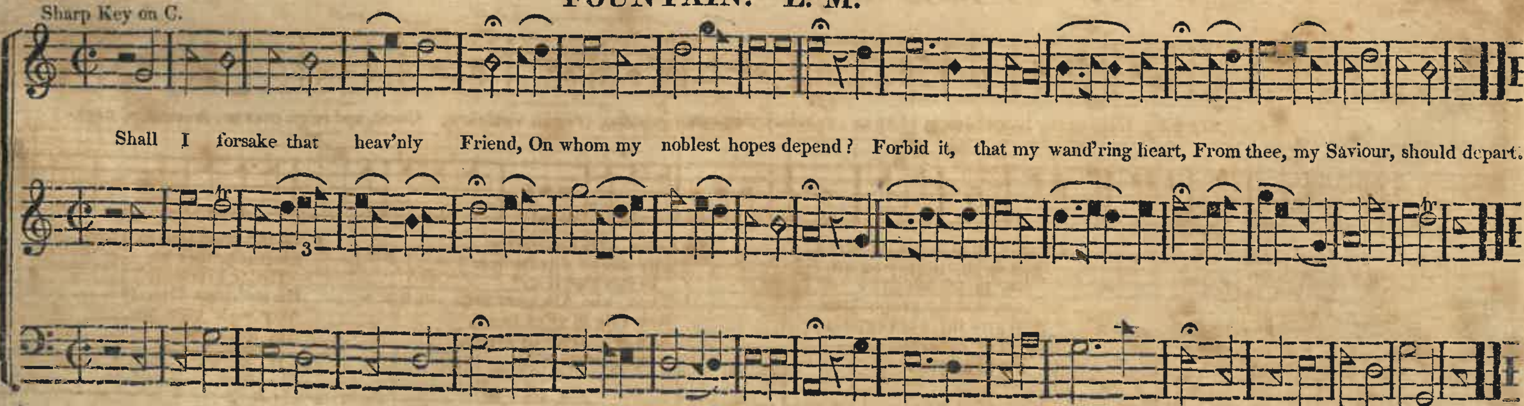
4 Come, holy Comforter,
Thy sacred witness bear
In this glad hour!
Thou, who Almighty art,
Now rule in ev'ry heart,
And ne'er from us depart,
Spirit of pow'r.

5 To the great One in Three,
Eternal praises be,
Hence evermore!
His sov'reign Majesty
May we in glory see,
And to eternity,
Love and adore.

DISMISSION HYMN. P. M.

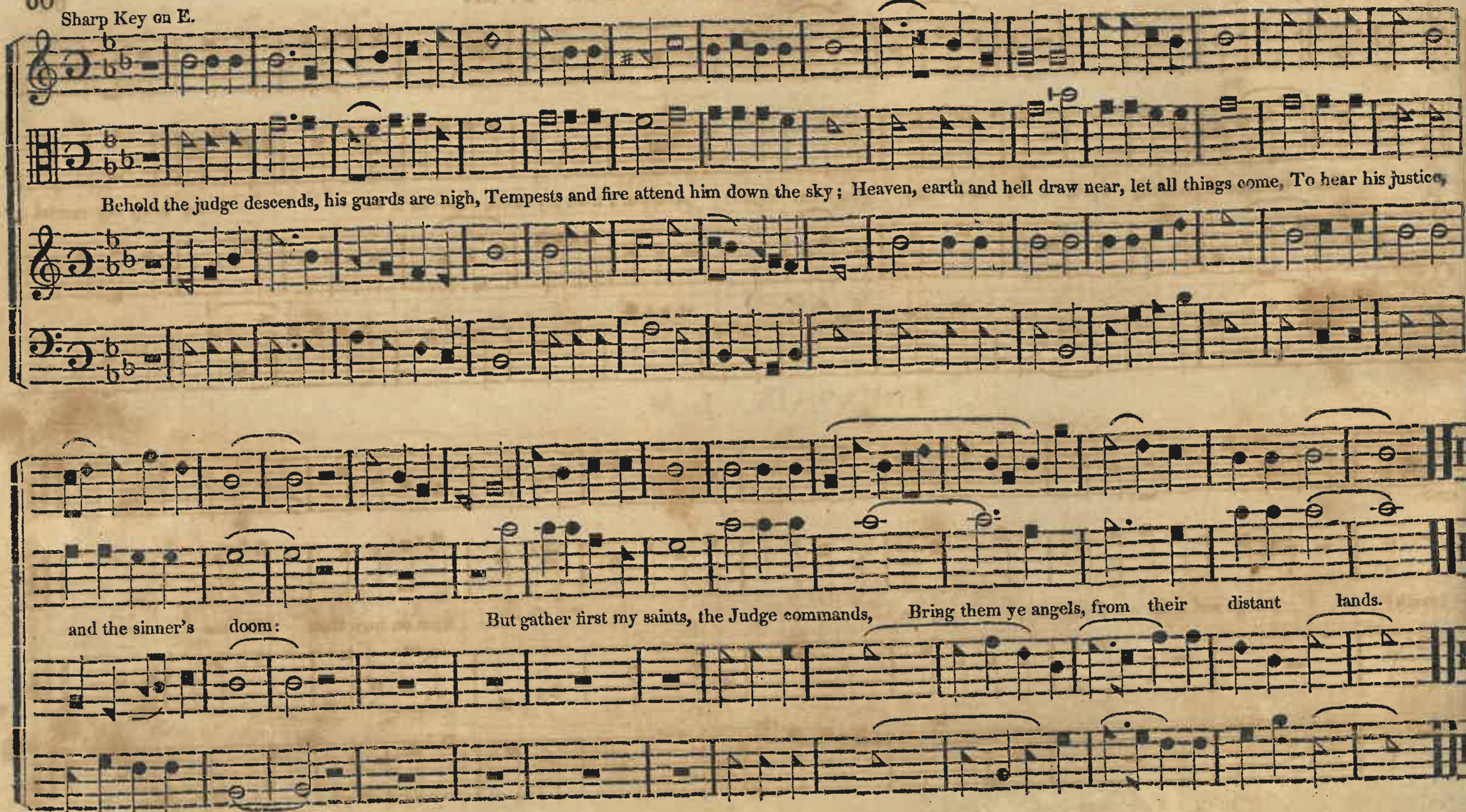


FOUNTAIN. L. M.

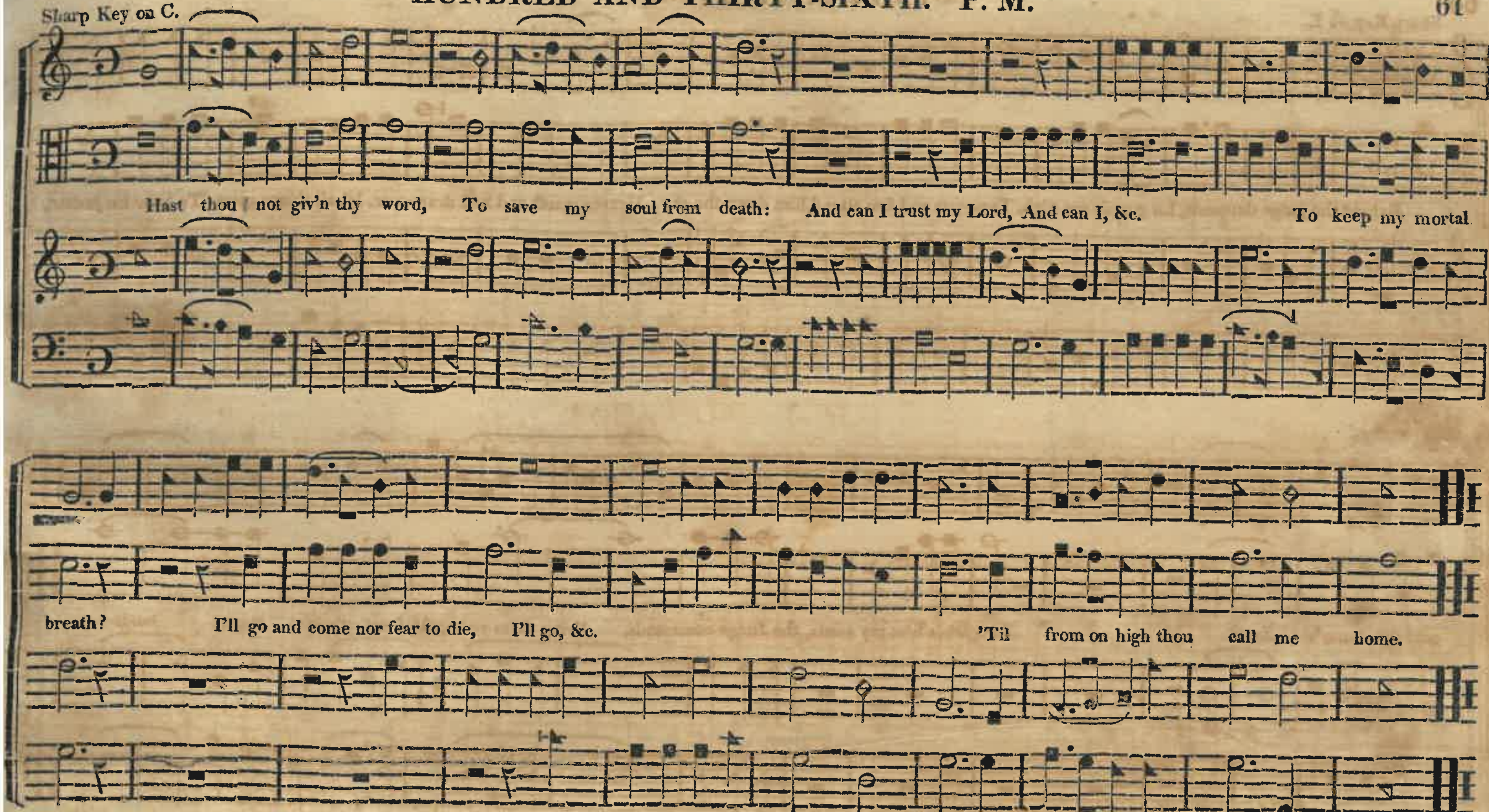


SYMPHONY. P. M.

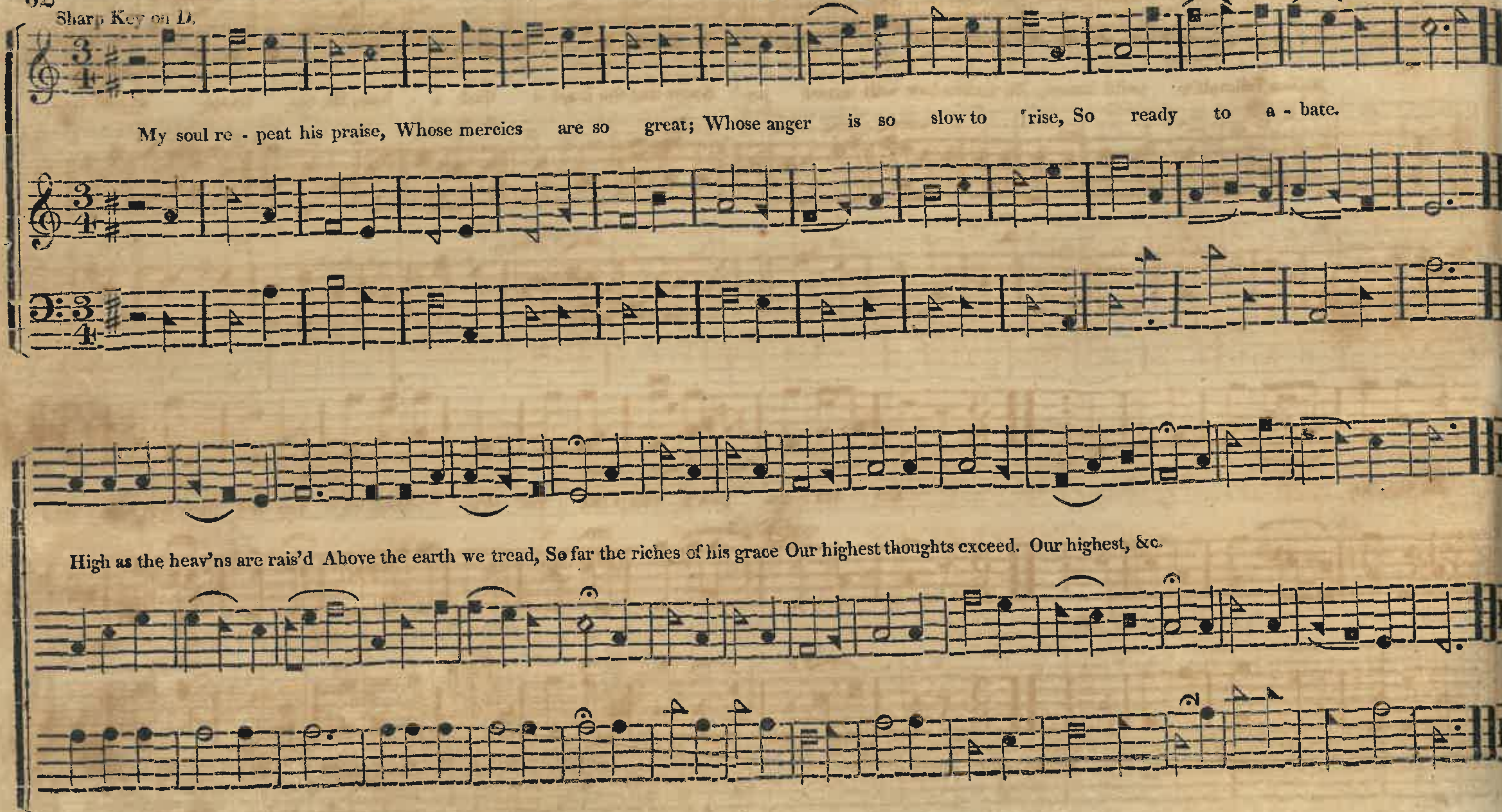
Sharp Key on E.



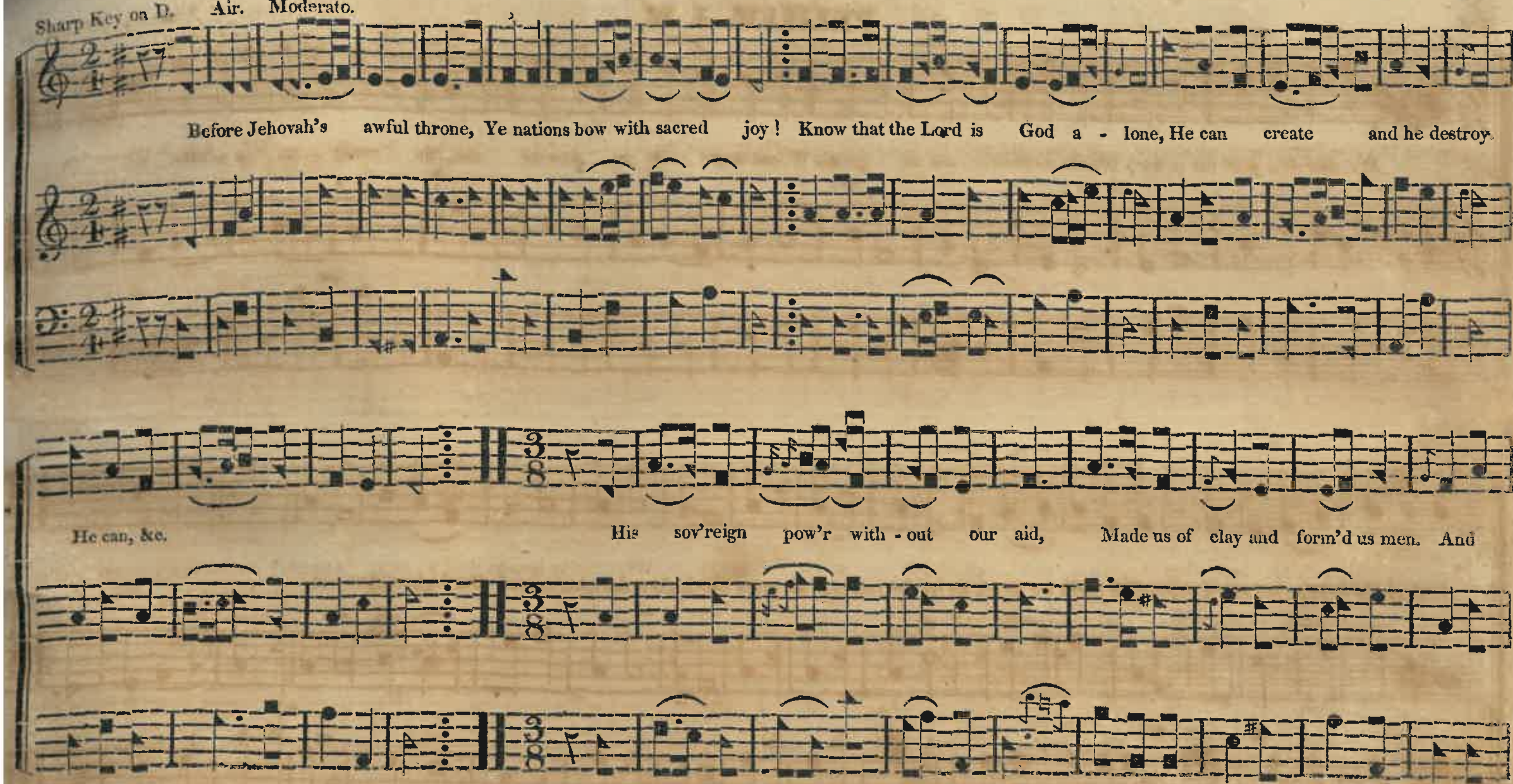
HUNDRED AND THIRTY-SIXTH. P. M.



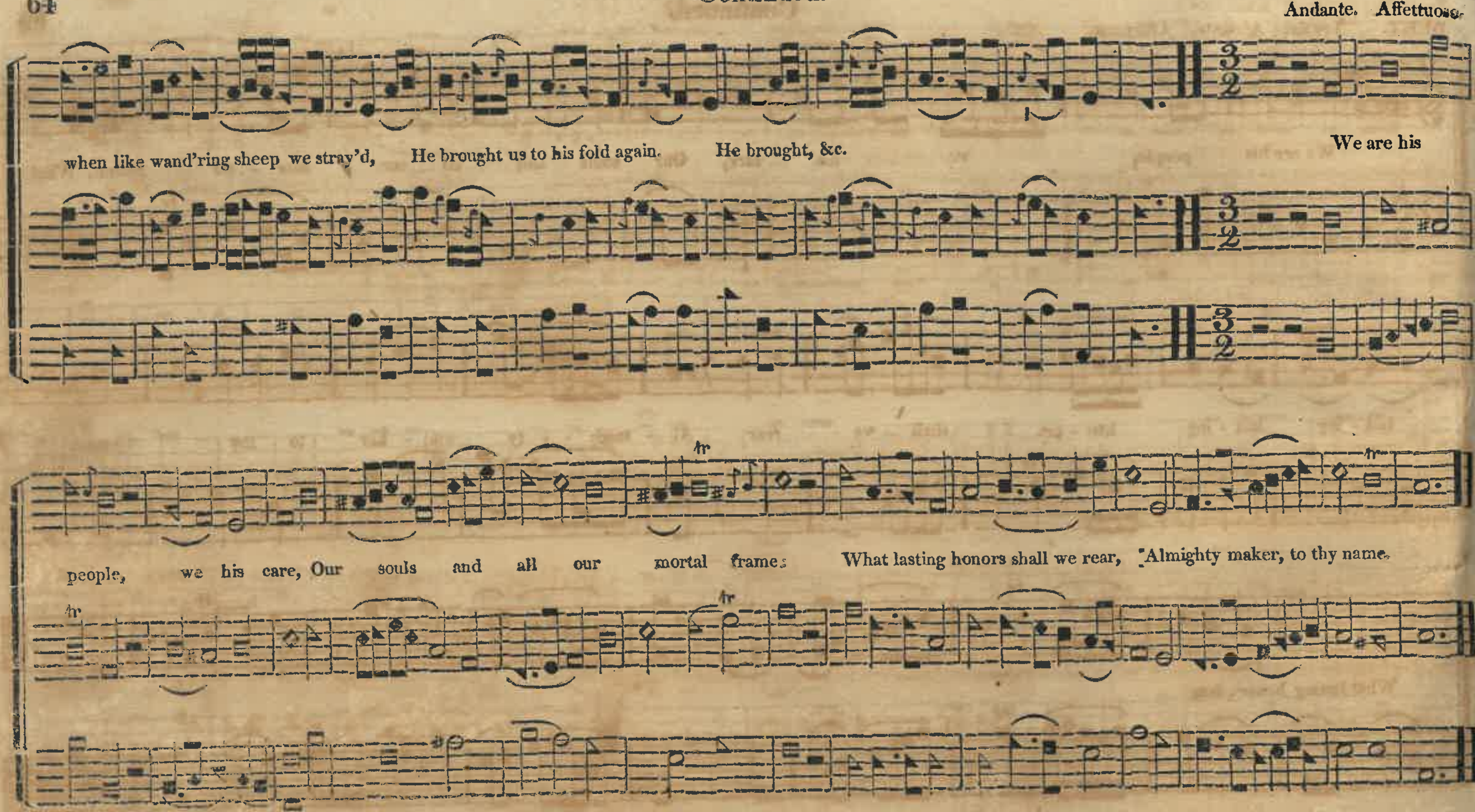
PELHAM. S. M.

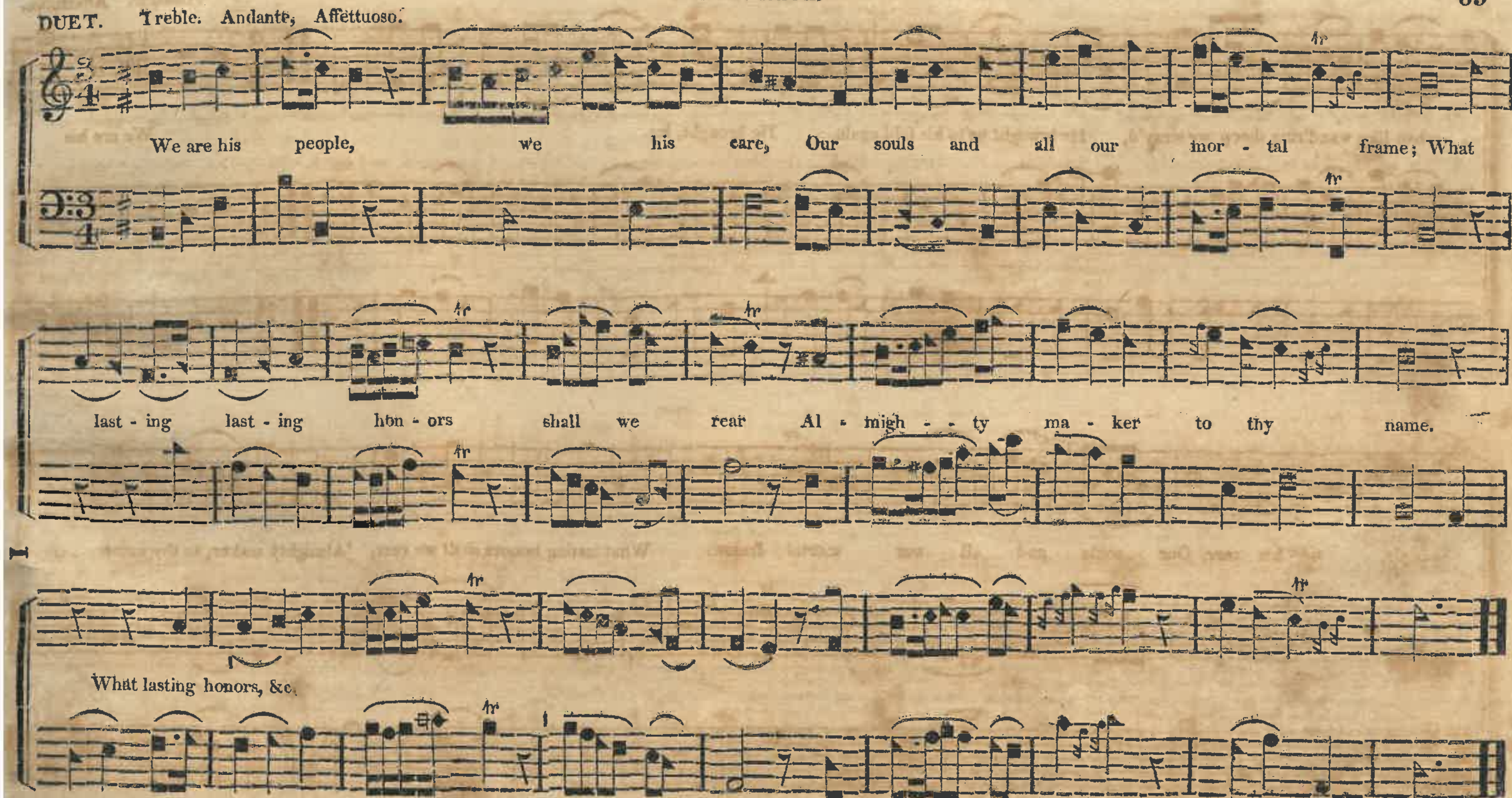

Sharp Key on D.
My soul re - peat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to a - bate.
High as the heav'ns are rais'd Above the earth we tread, So far the riches of his grace Our highest thoughts exceed. Our highest, &c.

DENMARK. L. M.


Sharp Key on D.
Air. Moderato.
Before Jehovah's awful throne, Ye nations bow with sacred joy! Know that the Lord is God a - lone, He can create and he destroy.
He can, &c.
His sov'reign pow'r with - out our aid, Made us of clay and form'd us men. And

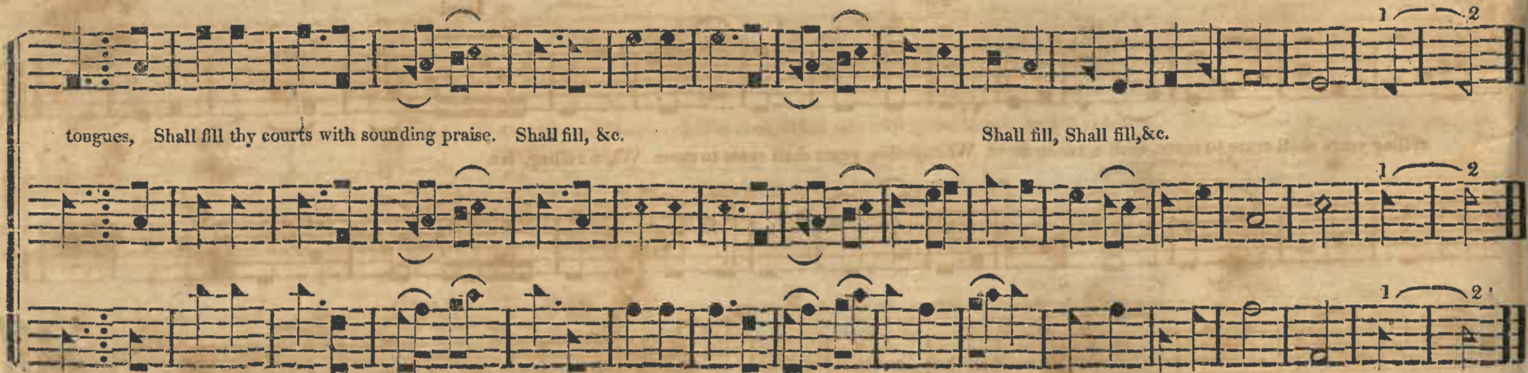
Continued.


Andante. Affettuoso.
when like wand'ring sheep we stray'd, He brought us to his fold again. He brought, &c.
We are his
tr
people, we his care, Our souls and all our mortal frame; What lasting honors shall we rear, Almighty maker, to thy name.
tr
tr
tr

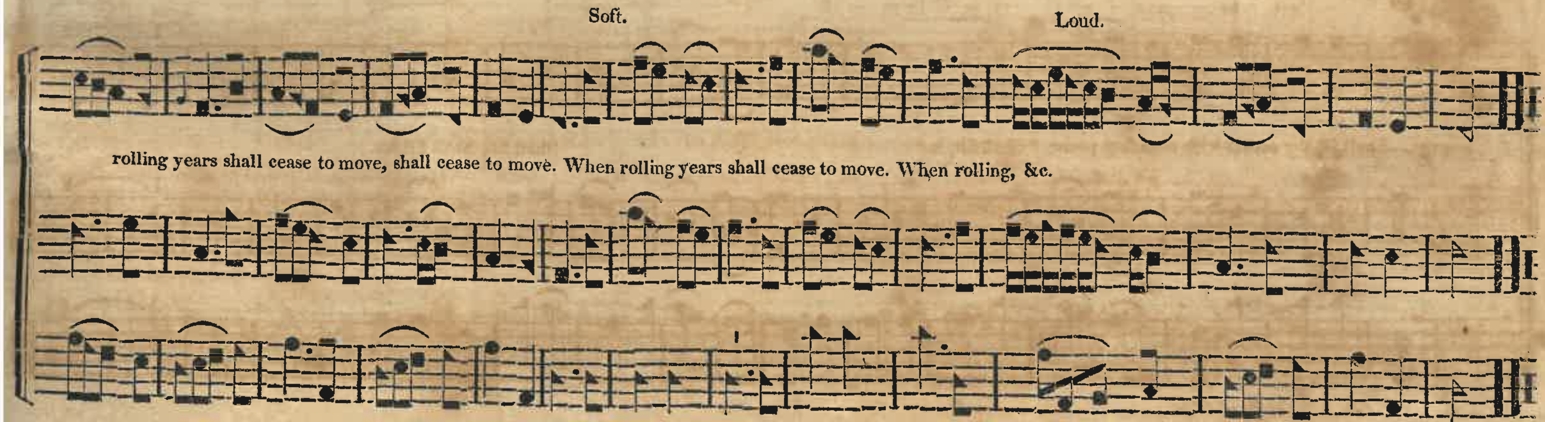

DUET. Treble. Andante, Affettuoso.
We are his people, we his care, Our souls and all our mor - tal frame; What
last - ing last - ing hon - ors shall we rear Al - migh - - ty ma - ker to thy name.
What lasting honors, &c.

Continued.

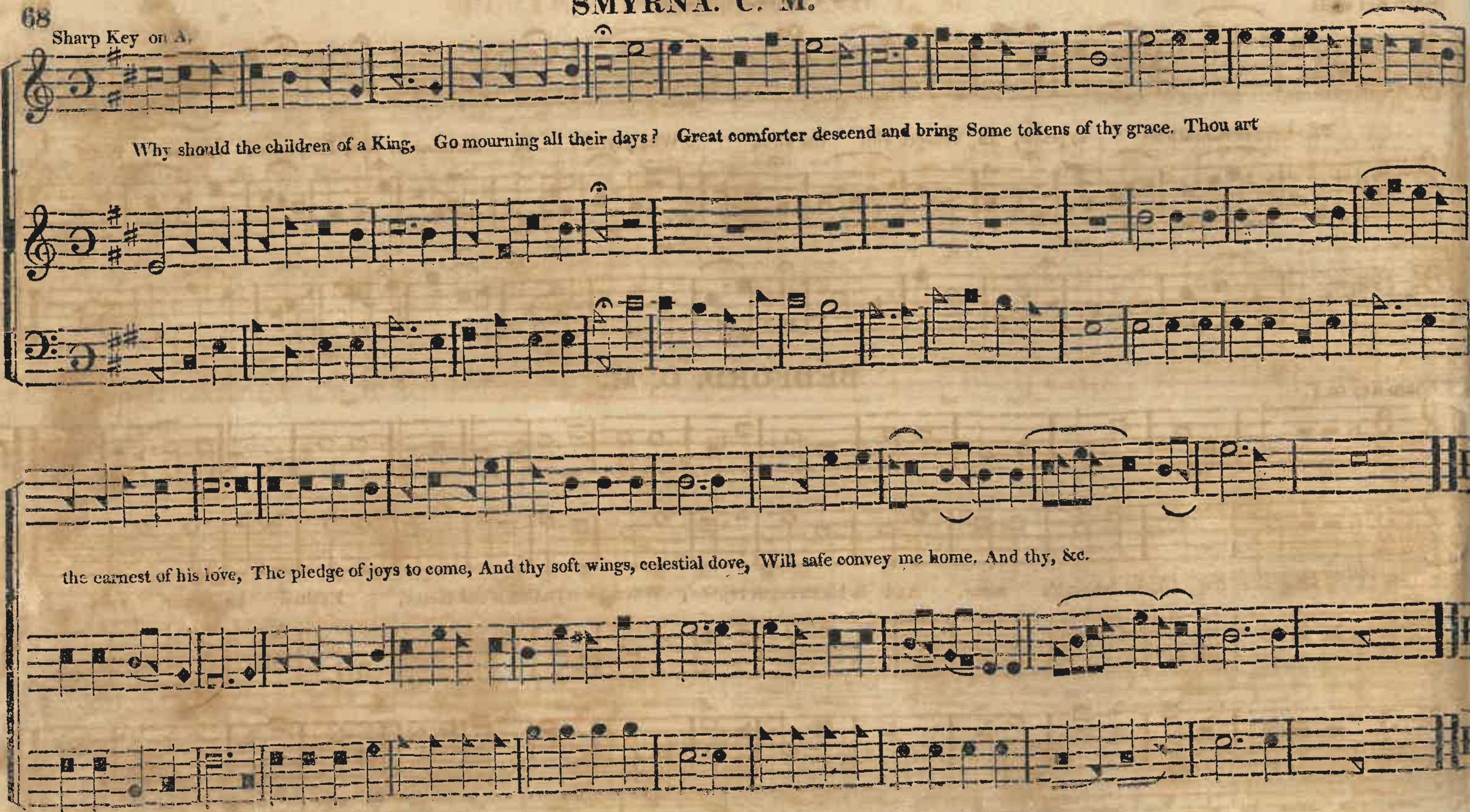

Loud.
Soft.
Loud.
We'll crowd thy gates with thankful songs, High as the heav'ns our voices raise, And earth, and earth, with her ten thousand, thousand


tongues, Shall fill thy courts with sounding praise. Shall fill, &c.
Shall fill, Shall fill,&c.
1
2


Wide, Wide as the world is thy command; Vast as e - ter - ni - ty, e - terni - ty thy love, Firm as a rock thy truth must stand, When


Soft.
Loud.
rolling years shall cease to move, shall cease to move. When rolling years shall cease to move. When rolling, &c.

SMYRNA. C. M.


Sharp Key on A.
Why should the children of a King, Go mourning all their days? Great comforter descend and bring Some tokens of thy grace. Thou art
the earnest of his love, The pledge of joys to come, And thy soft wings, celestial dove, Will safe convey me home. And thy, &c.

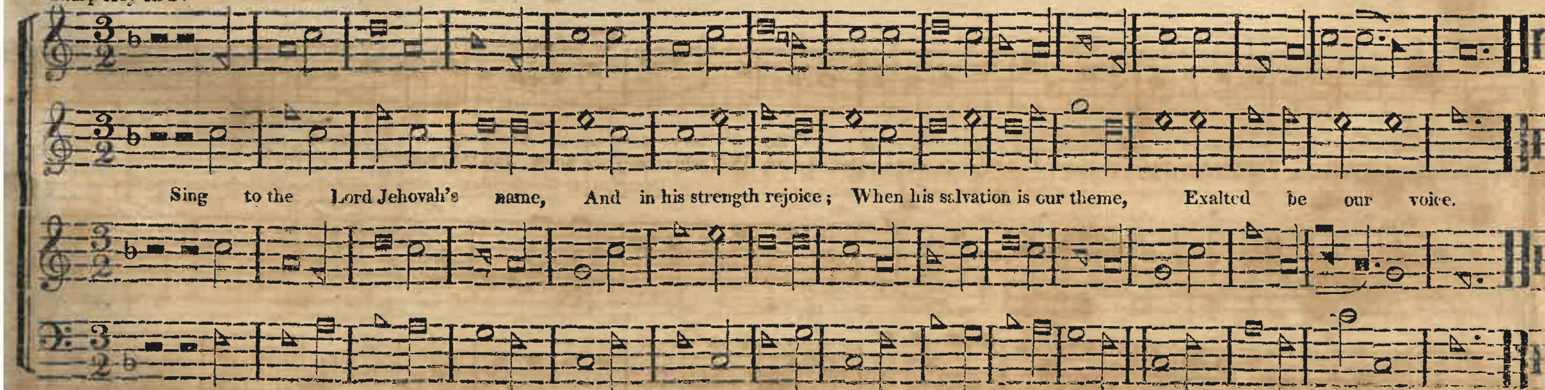
SUNDAY. C. M.

Sharp Key on D.

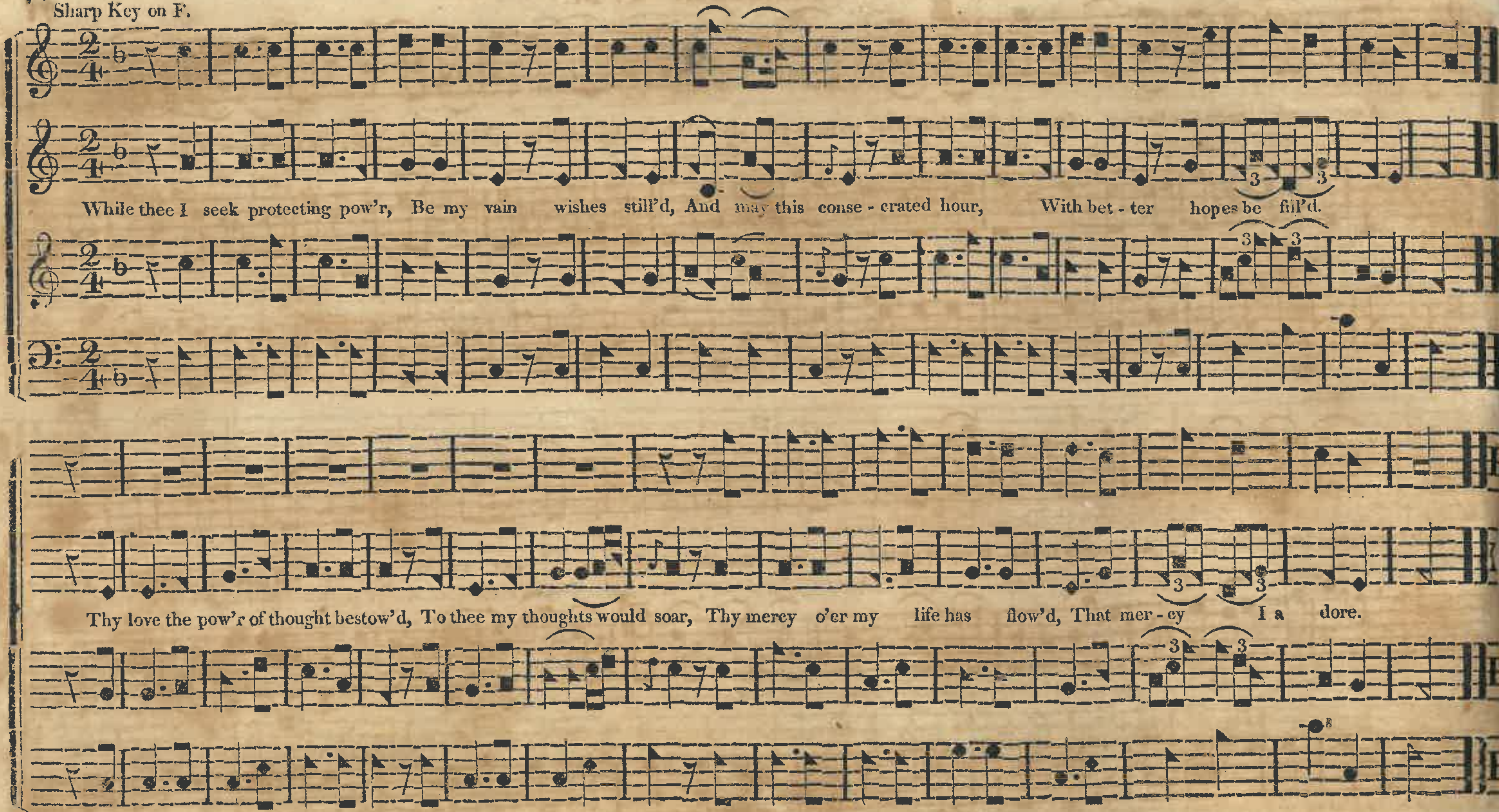


BEDFORD, C. M.

Sharp Key on F.

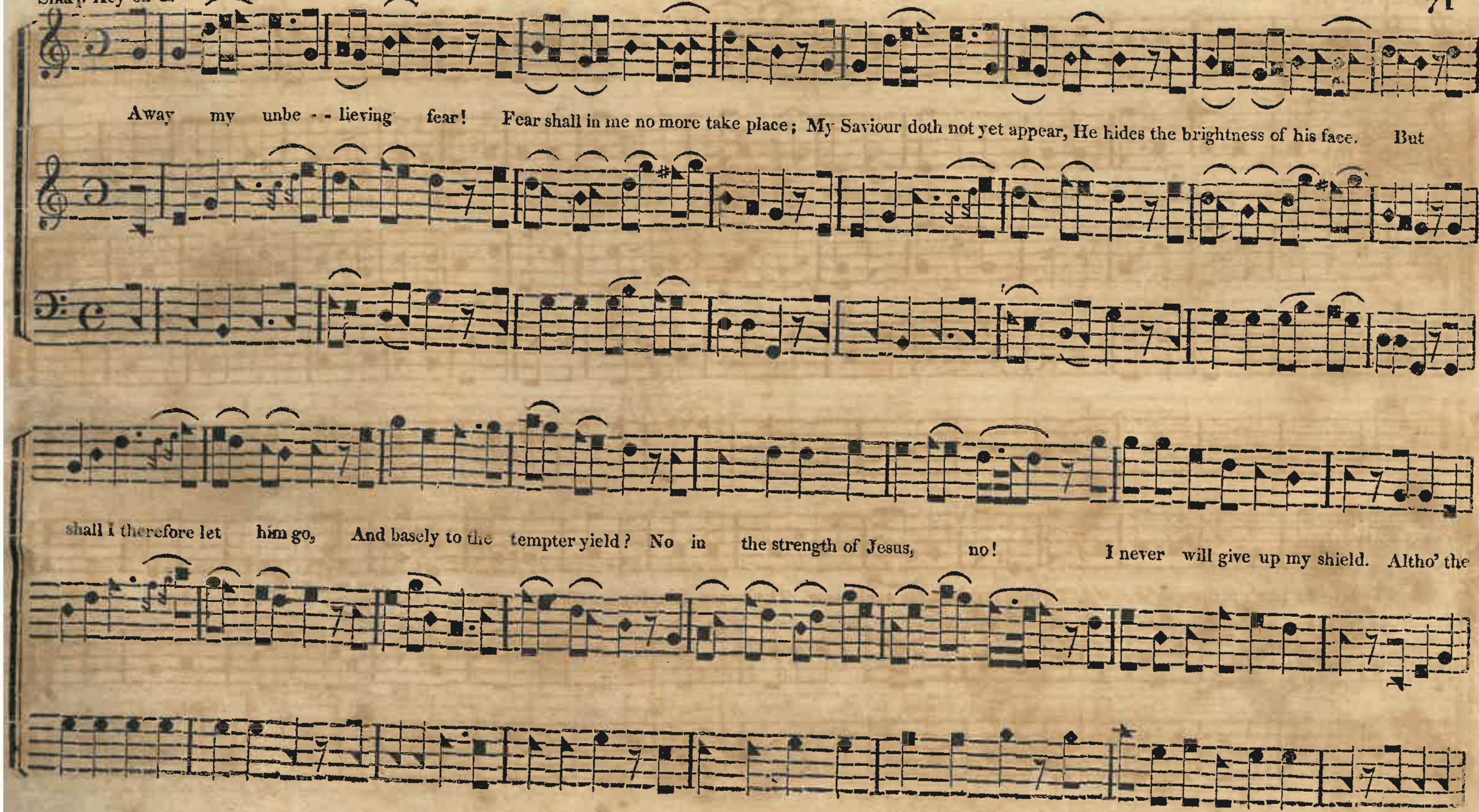


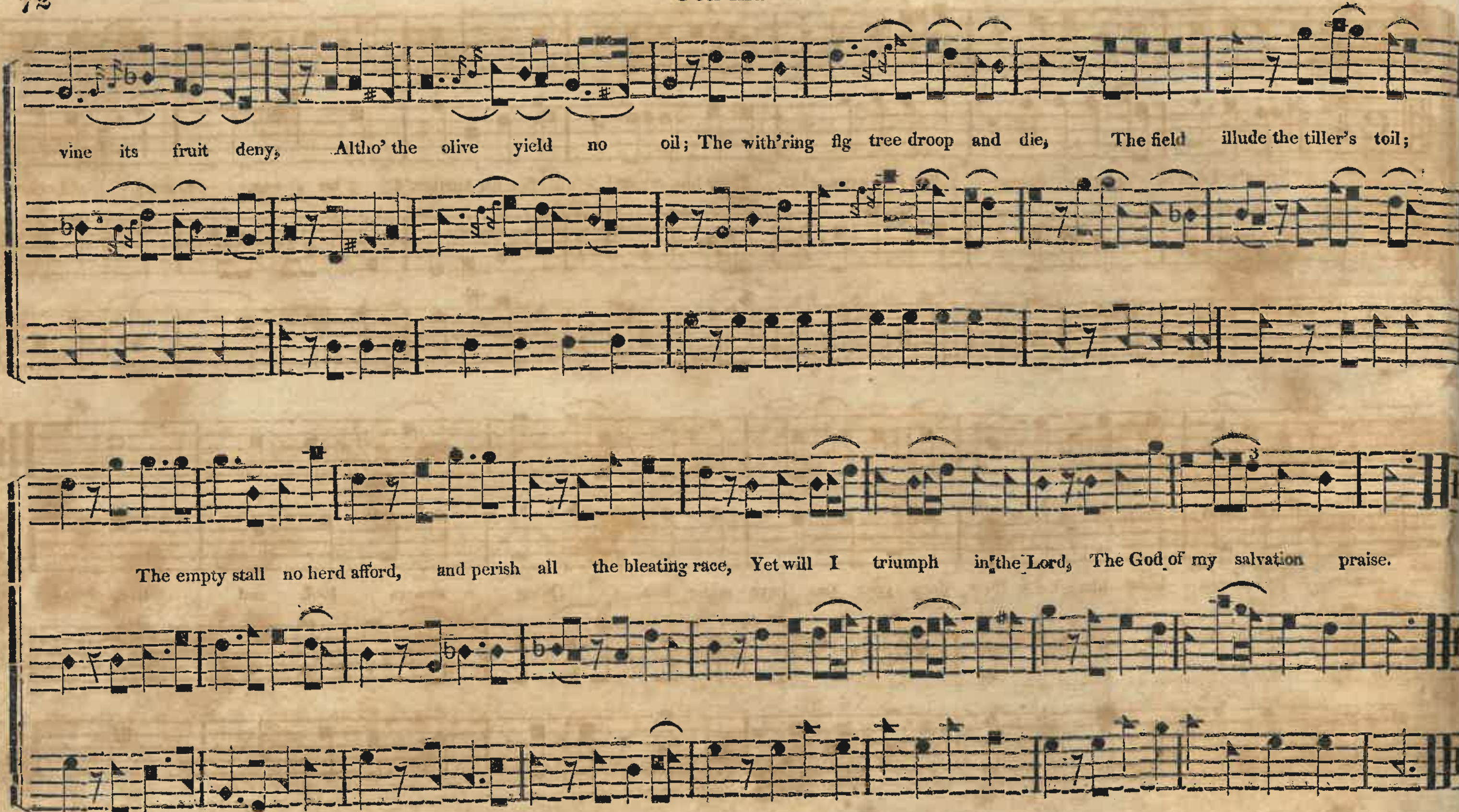
PLEYEL'S HYMN SECOND. L. M.



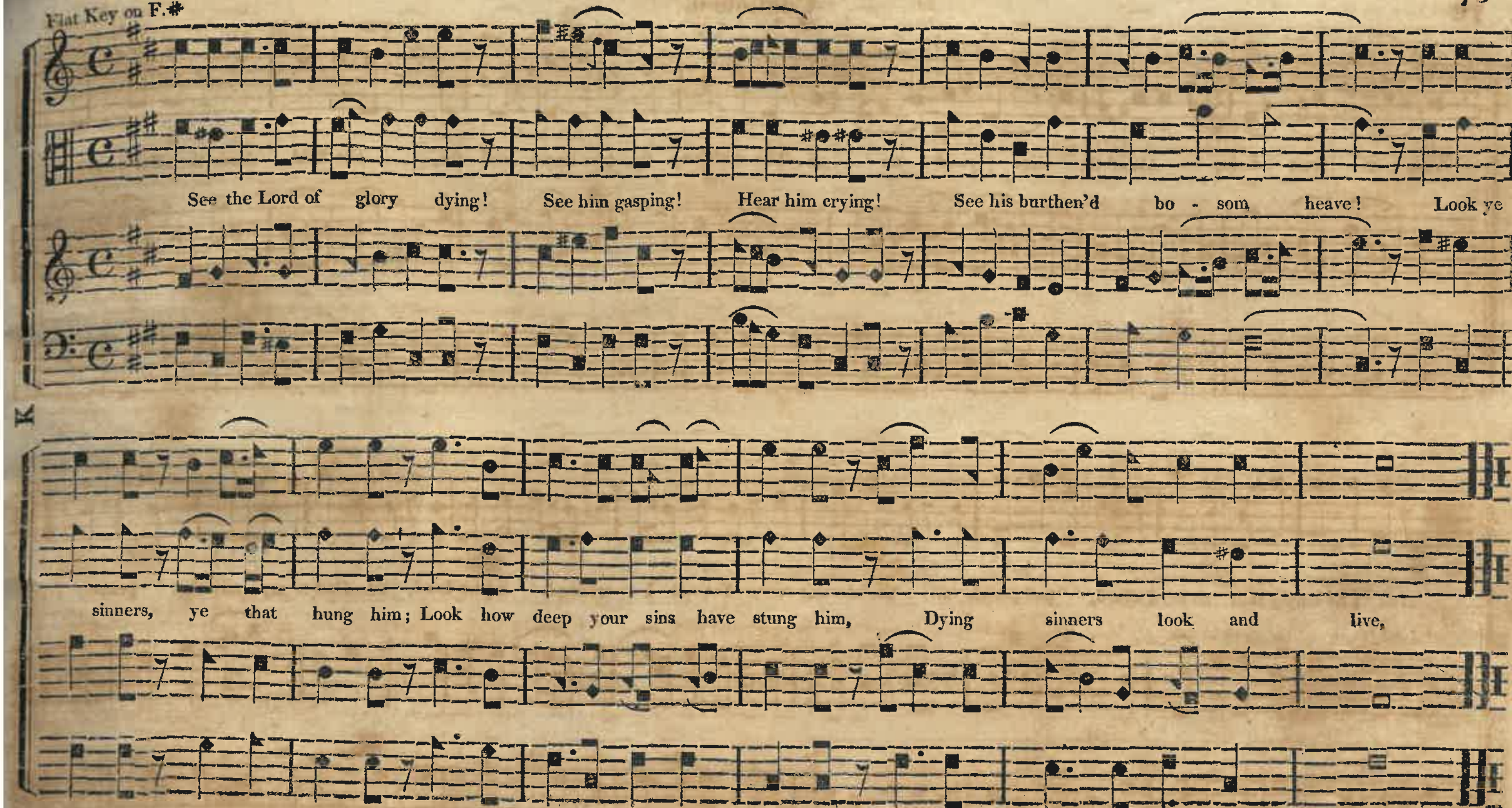
HABAKKUK. P. M.

Sharp Key on C.




vine its fruit deny, Altho' the olive yield no oil; The with'ring fig tree droop and die, The field illude the tiller's toil;
The empty stall no herd afford, and perish all the bleating race, Yet will I triumph in the Lord, The God of my salvation praise.

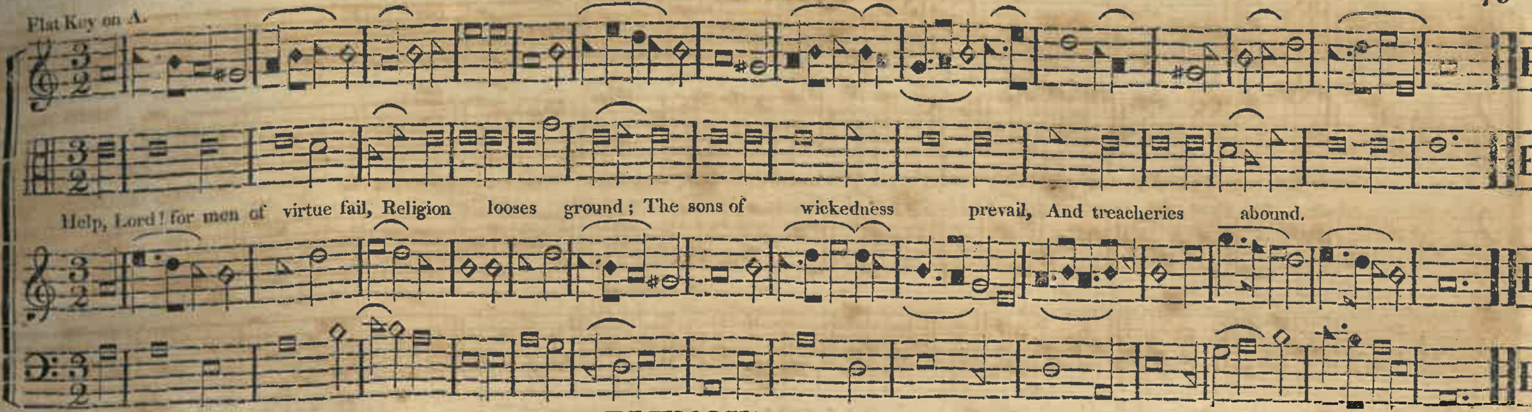
LENA. P. M.


Flat Key on F.#
See the Lord of glory dying! See him gasping! Hear him crying! See his burthen'd bo - som heave! Look ye
sinners, ye that hung him; Look how deep your sins have stung him, Dying sinners look and live,

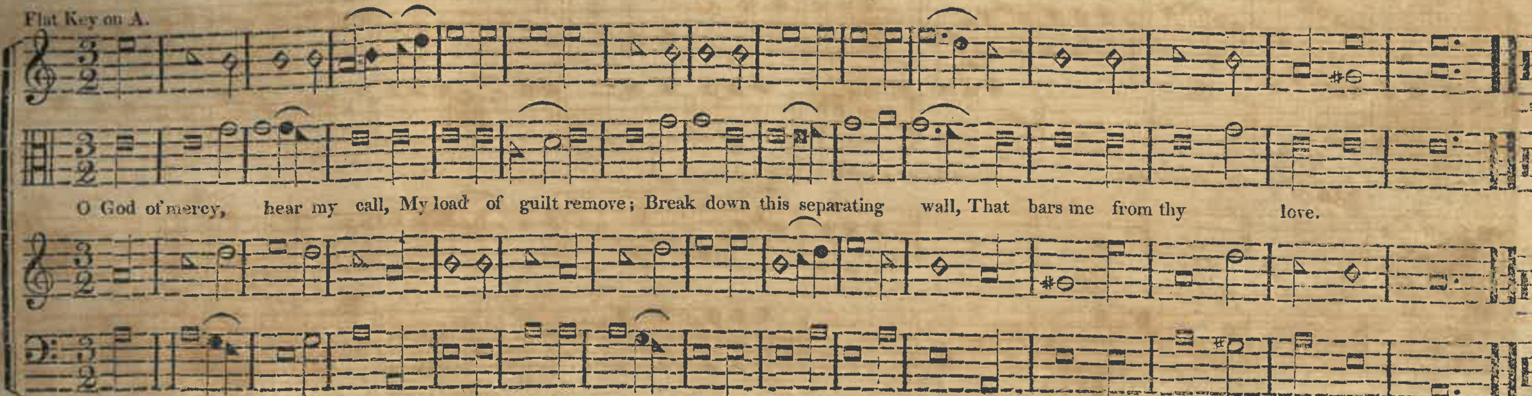
NEW-JORDAN. C. M.



BUCKINGHAM. C. M.

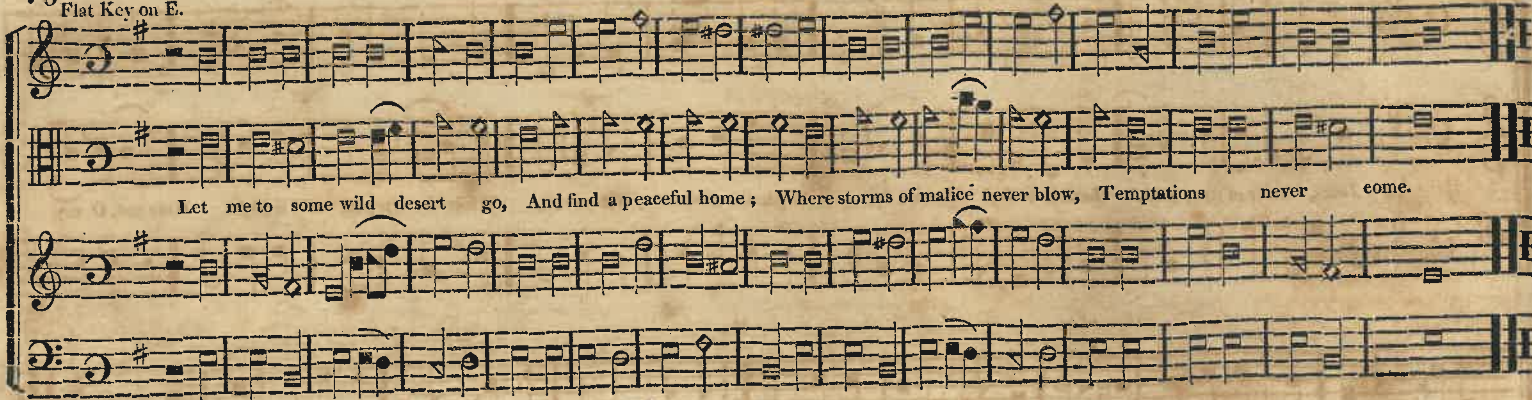


PLYMOUTH. C. M.



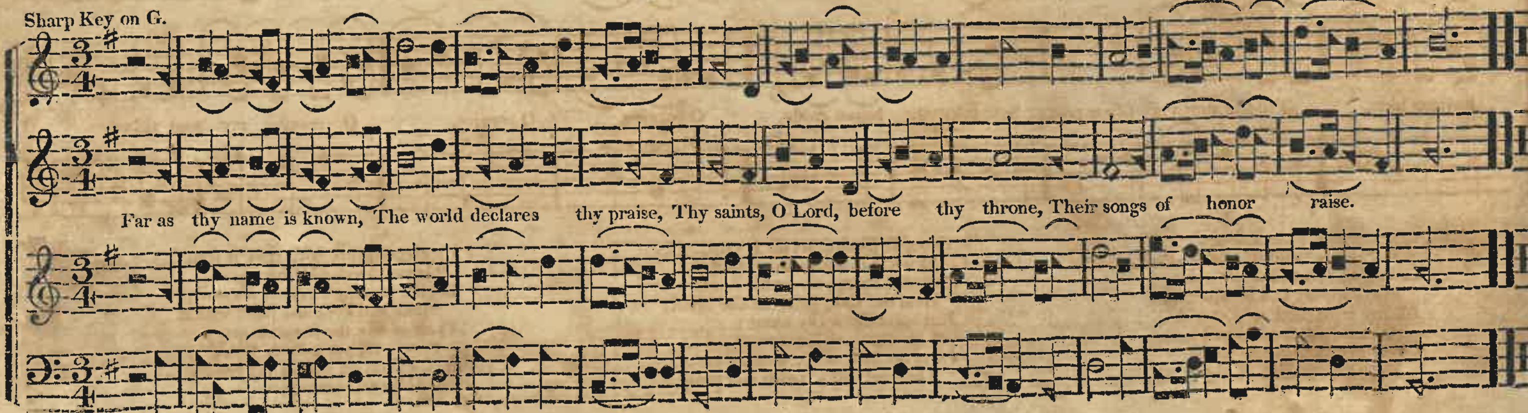
BANGOR. C. M.

Flat Key on E.



SALEM. S. M.

Sharp Key on G.



HOTHAM. 7's. Or Hymn 89, Dutch Church Collection.

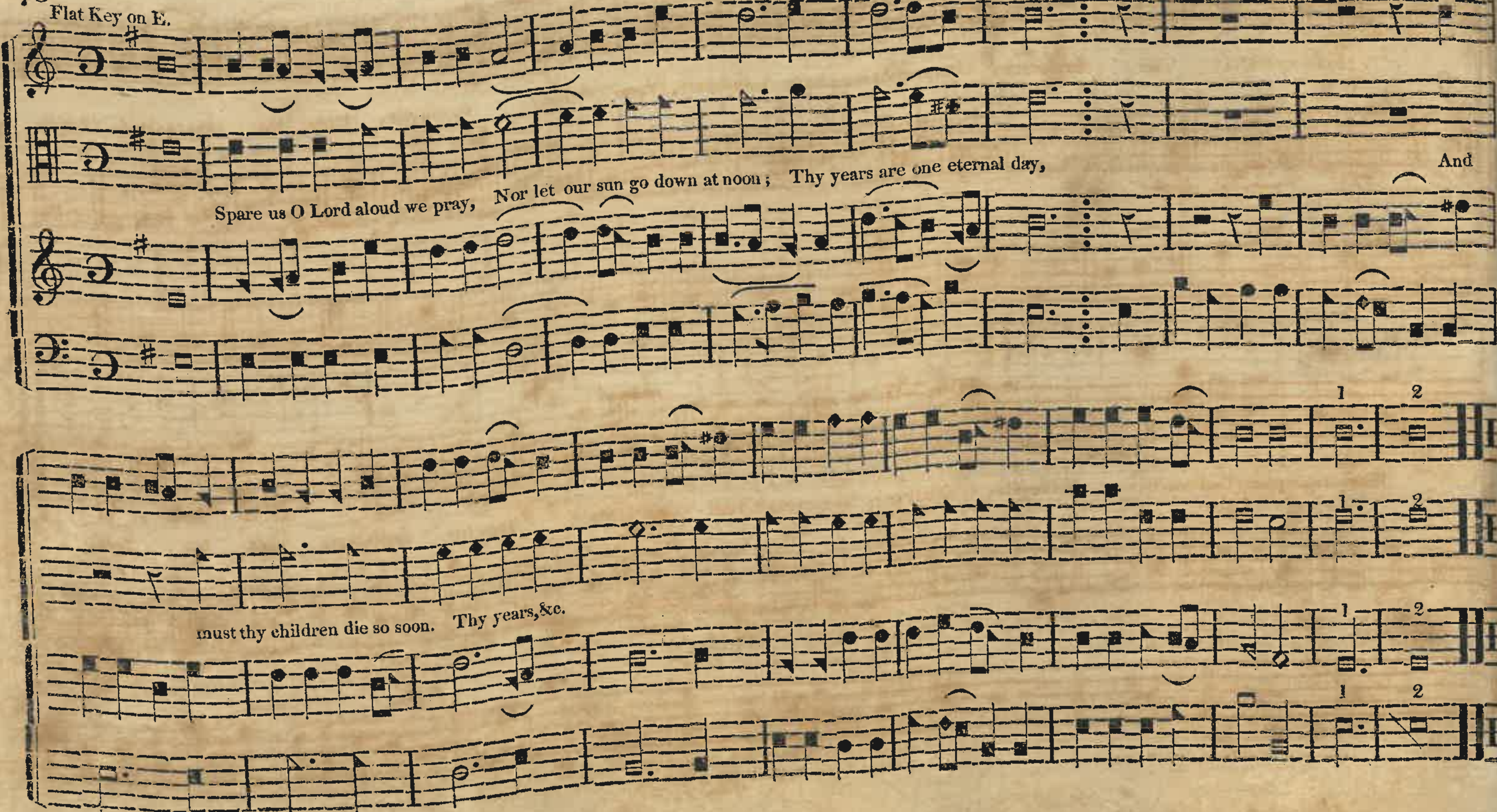


2 Other refuge have I none,
Hangs my helpless soul on thee;
Leave, ah! leave me not alone,
Still support and comfort me:
All my trust on thee is stay'd,
All my help from thee I bring,
Cover my defenceless head
With the shadow of thy wing,

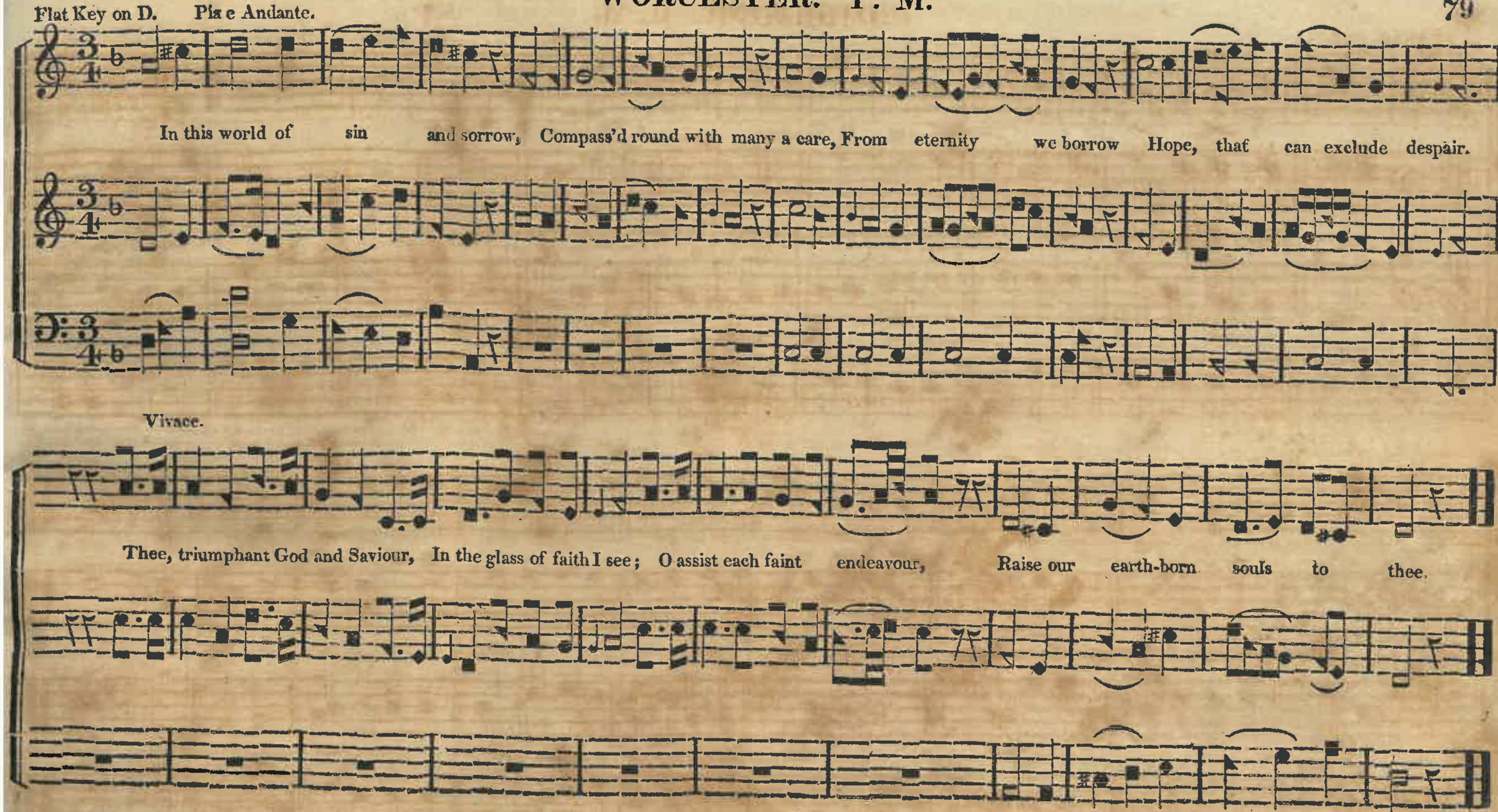
3 Thou, O Christ, art all I want,
More than all in thee I find;
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind;
Just and holy is thy name;
I am all unrighteousness:
False and full of sin I am,
Thou art full of truth and grace.

4 Plenteous grace with thee is found,
Grace to cover all my sin:
Let the healing streams abound;
Make and keep me pure within.
Thou of life the fountain art,
Freely let me take of thee,
Spring thou up within my heart,
Rise to all eternity.

COMPLAINT. L. M.

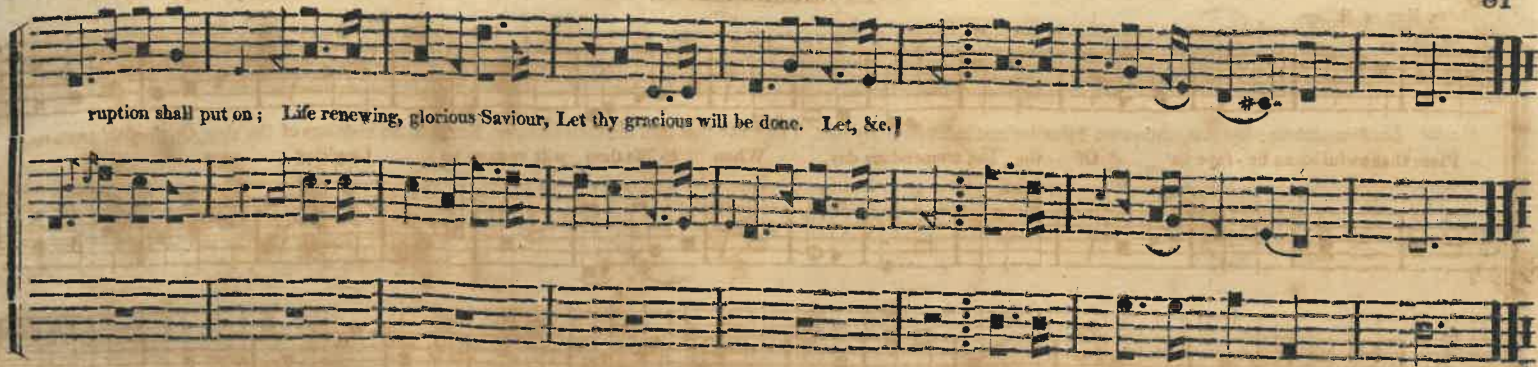


WORCESTER. P. M.



Continued.


Aaagio Andaute.
Place that awful scene be - foye us
Of the last tremendous day,
When to life thou wilt restore us ;
Ling'ring ages
Vivace.
haste a . - way,
haste a - - way,
haste,
haste,
haste a - way !
Then this and sinful nature
Incor-


ruption shall put on ; Life renewing, glorious Saviour, Let thy gracious will be done. Let, &c.

IRISH. C. M.

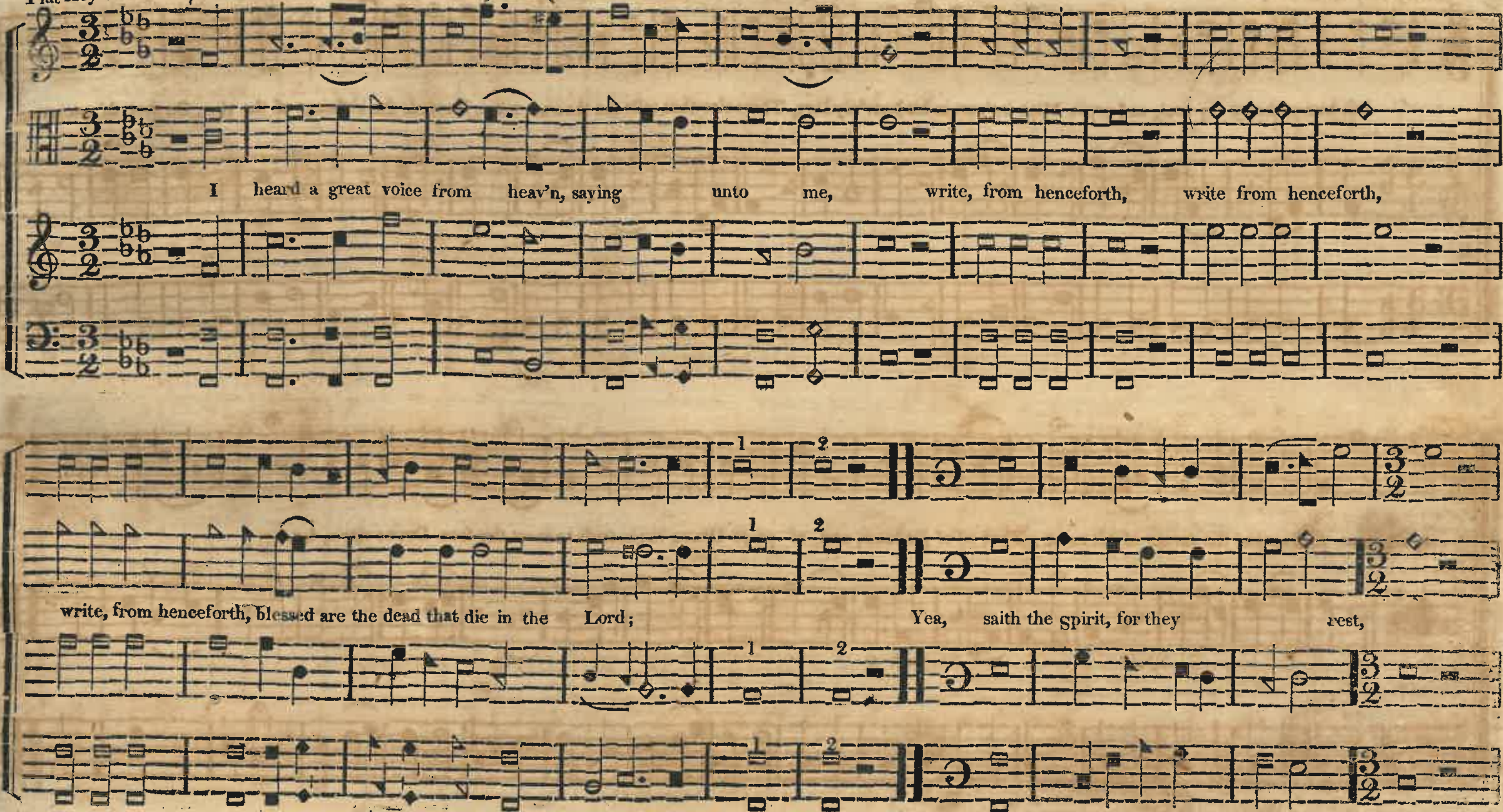

Sharp Key on G.
Lord in the morning thou shalt hear, My voice ascending high, To thee will I direct my prayer, To thee lift mine eye.

ITALY. L. M.


Sharp Key on B.
Let him embrace my soul, and prove Mine int'rest in his heav'nly love, The voice that tells me thou art mine, Exceeds the blessings of the vine, On thee th' anointing
spirit came, And spread the savour of his name; That oil of gladness, and of grace Draws virgin souls to meet thy face. Draws virgin, &c.

FUNERAL ANTHEM.

Flat Key on F.



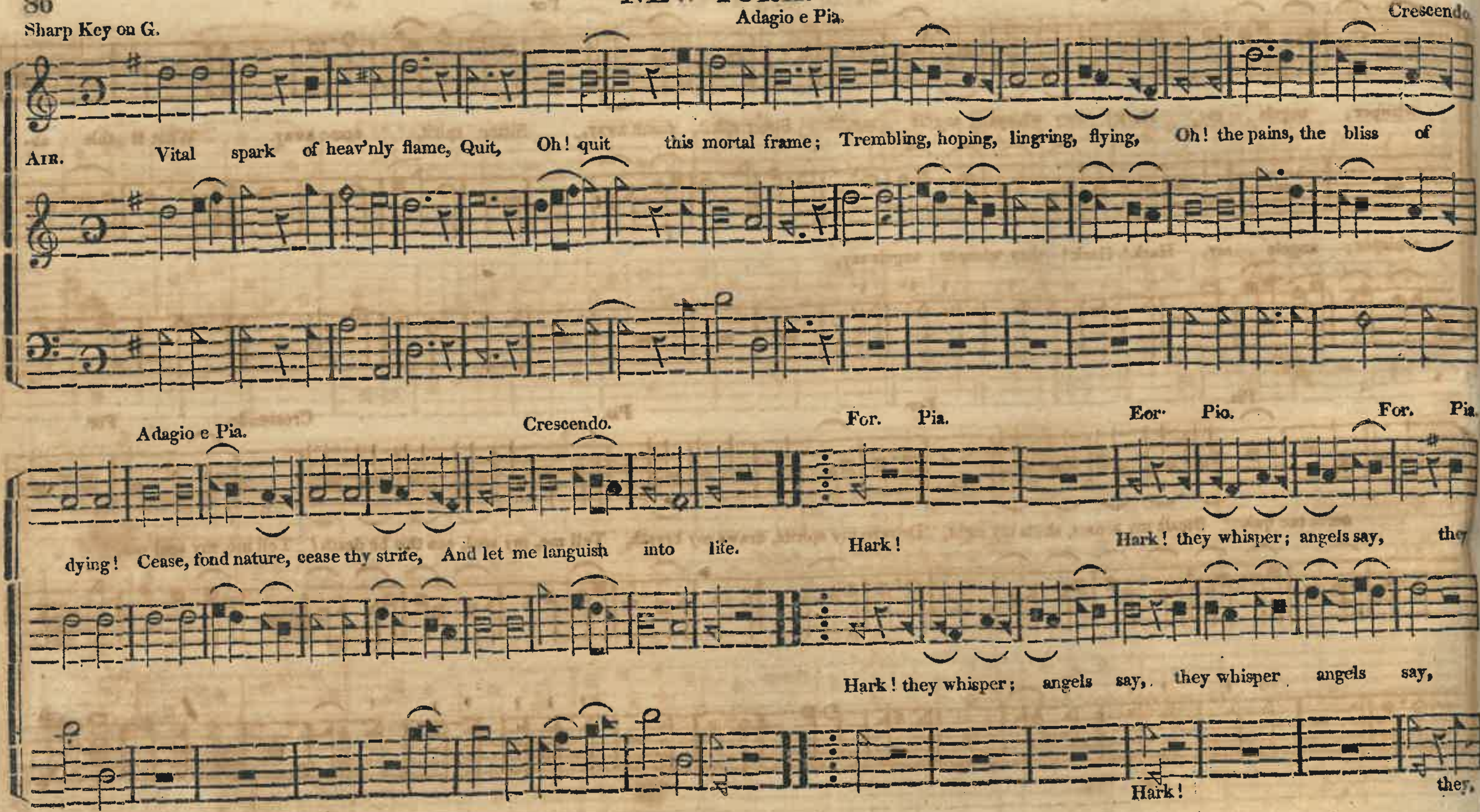
Continued.


for they rest, for they rest, for they rest, from their labors, from their labors,
from their labors, and their works which do follow, which do follow them, which do, &c.

MAJESTY. C. M.


Sharp Key on F.
The Lord descended from above, And bowed the Heavens most high:
And underneath his feet he cast, The darkness of the sky.
On cherubs and on cherubim, Full royally he rode, And on the wings of mighty winds, Came flying all abroad. And on, &c.

NEW-YORK.


Sharp Key on G.
Adagio e Pia.
Crescendo.
Air.
Vital spark of heav'nly flame, Quit, Oh! quit this mortal frame; Trembling, hoping, lingring, flying, Oh! the pains, the bliss of
Adagio e Pia.
Crescendo.
For. Pia.
For. Pio.
For. Pia.
dying! Cease, fond nature, cease thy strife, And let me languish into life.
Hark!
Hark! they whisper; angels say, they
Hark! they whisper; angels say, they whisper angels say,
Hark!
they


For. Pia. For.
whisper; angels say, Hark! they whisper; angels say, Sister spirit, come away, Sister spirit, come away. What is this ab-
whisper; angels say, Hark! Hark! they whisper; angels say,
Pia. For. Pia. Crescendo. For.
sorbs me quite? Steals my senses, shuts my sight, Drowns my spirits, draws my breath, Tell me, my soul, can this be death? Tell me, my soul can,

Continued.


Pia.
Crescendo.
this be death? The world recedes; it disappears! Heav'n opens on my eyes! My ears with sounds se - raphic ring;


Vivace e Maistoso.
Lend, lend your wings! I mount, I fly! O grave, where is thy victory? O grave, where is thy victory? O death! where is thy


sing? O grave where is the victory? O death! where is thy sting? Lend, lend your wings! I mount! I fly! O grave where is thy victory? thy
victory? O grave where is thy victory? O death! where is thy sting? O death! where is thy sting? Lend, lend your wings! I mount! I fly! I

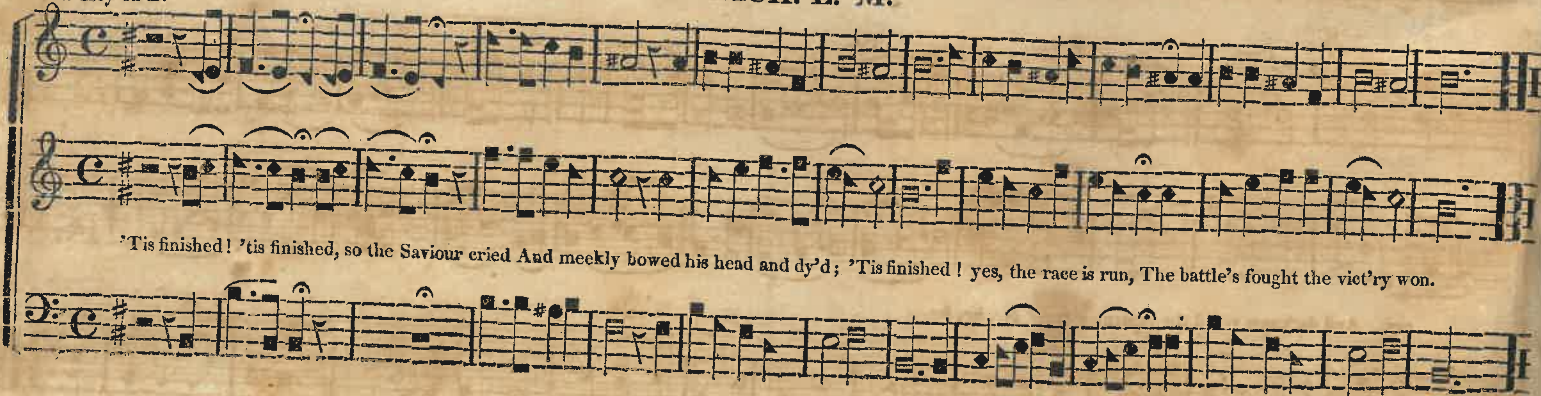
M

Continued.



Flat Key on B.

MUNICH. L. M.




Sharp Key on E♭ Largo.
Pia.
And didst thou, Lord, for sinners bleed? And could the sun behold the deed? No, he withdrew his sick'ning
Cres.
For.
Pia.
ray, And darkness veil'd the mourning day. No, he, &c.

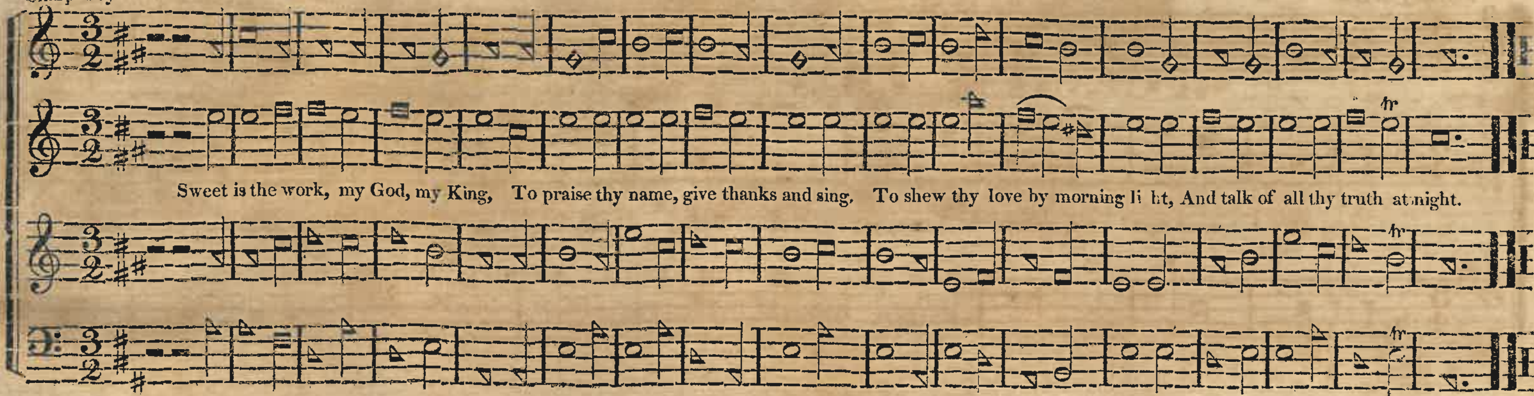
GERMAM. L. M.

Flat Key ou D.



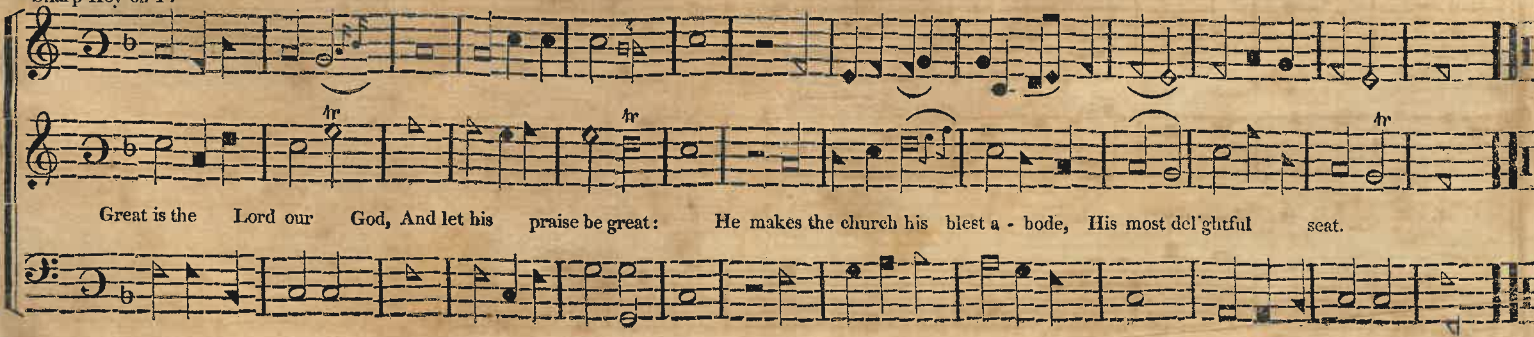
GREEN'S 100th. L. M.

Sharp Key on A.

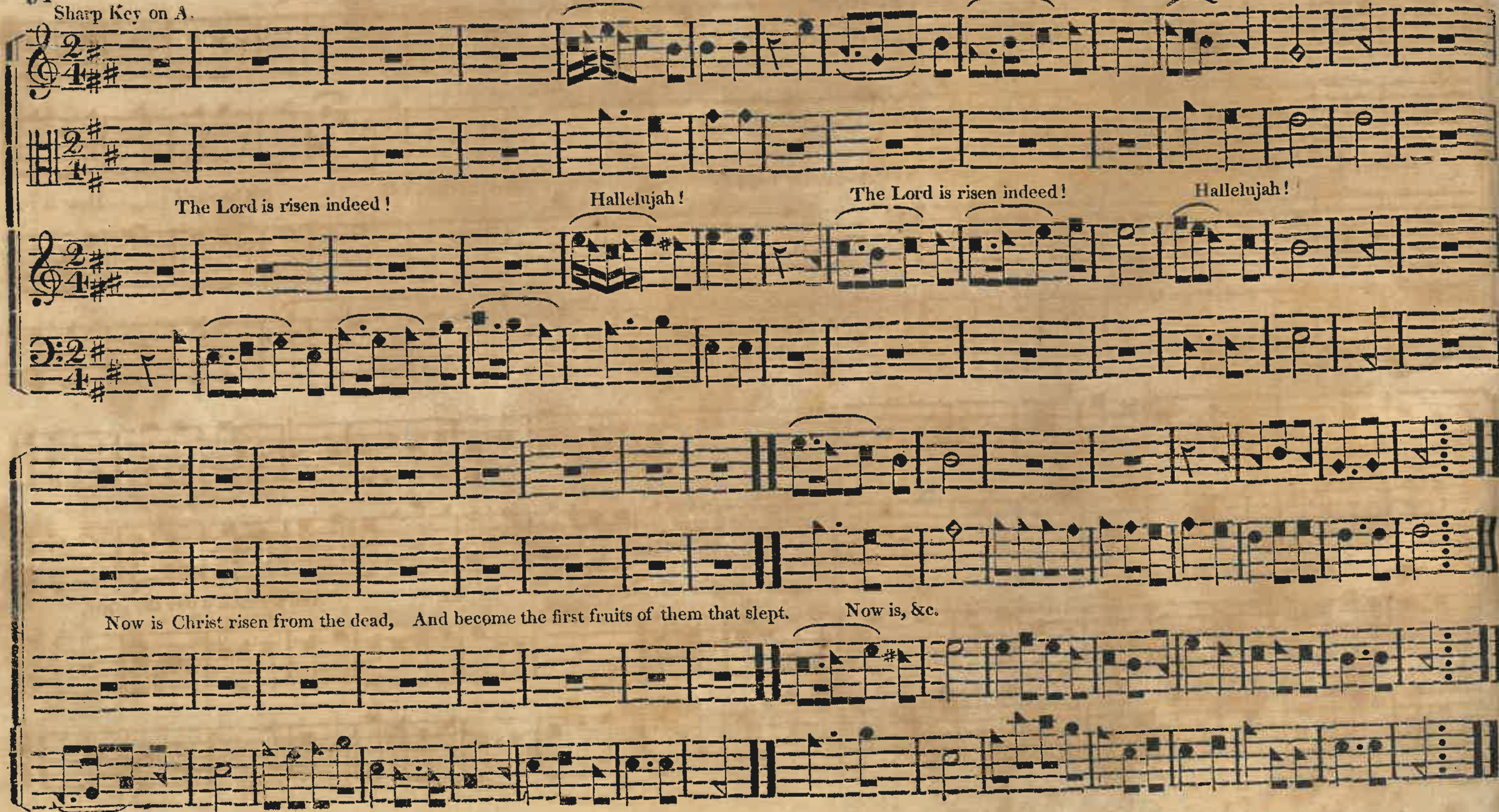


DOVER. S. M.

Sharp Key on F.

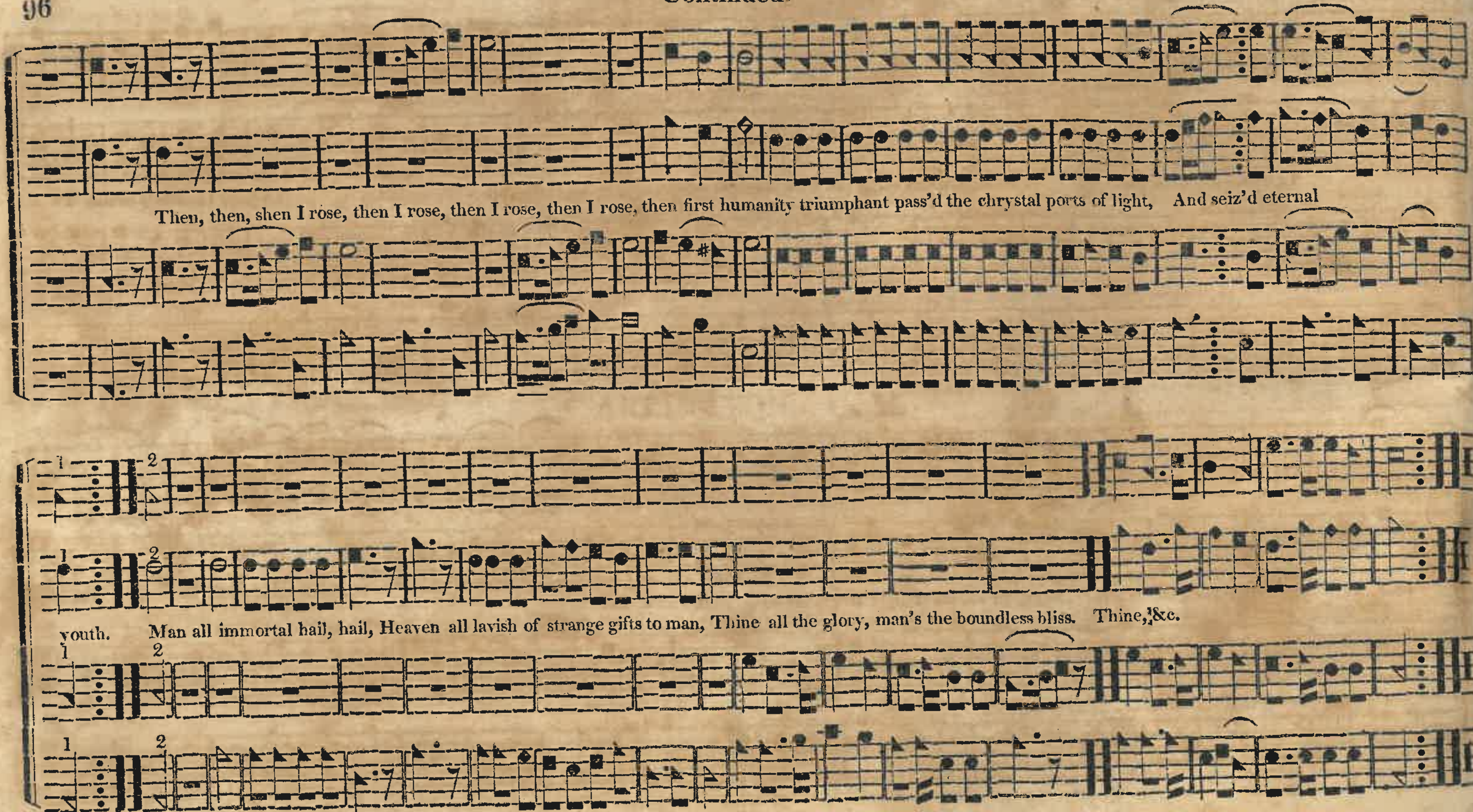


EASTER ANTHEM.

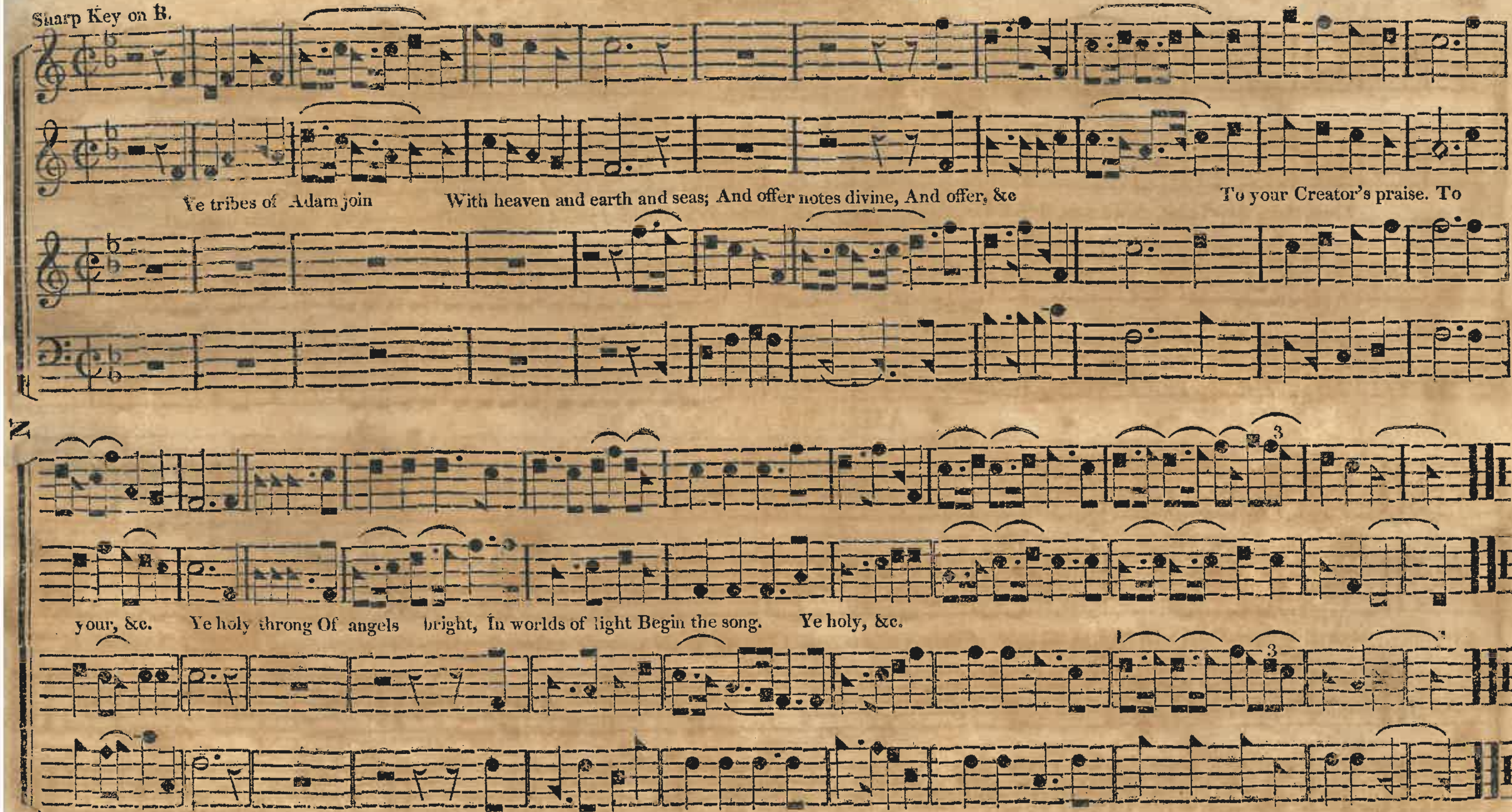



Hallelujah, Hallelujah, Hallelujah, And did he rise? And did he rise? did he rise? Hear it ye
nations, hear it O ye dead! He rose, he rose, he rose, he rose, He burst the bars of death! He, &c. He, &c. And triumph'd o'er the grave.

Continued.

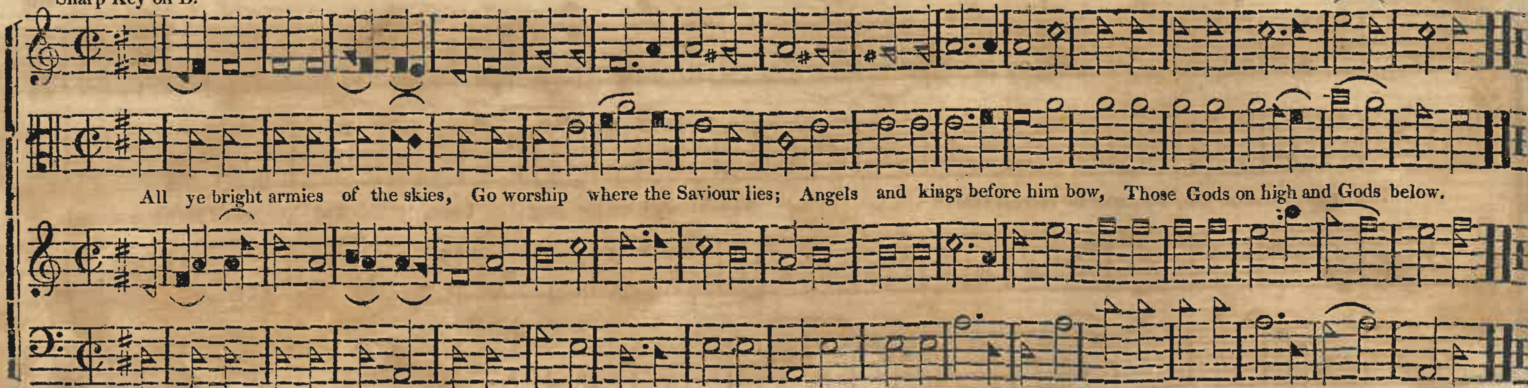

Then, then, shen I rose, then I rose, then I rose, then I rose, then first humanity triumphant pass'd the chrystal ports of light, And seiz'd eternal
1
2
youth.
Man all immortal hail, hail, Heaven all lavish of strange gifts to man, Thine all the glory, man's the boundless bliss. Thine, &c.

PORTSMOUTH. P. M.



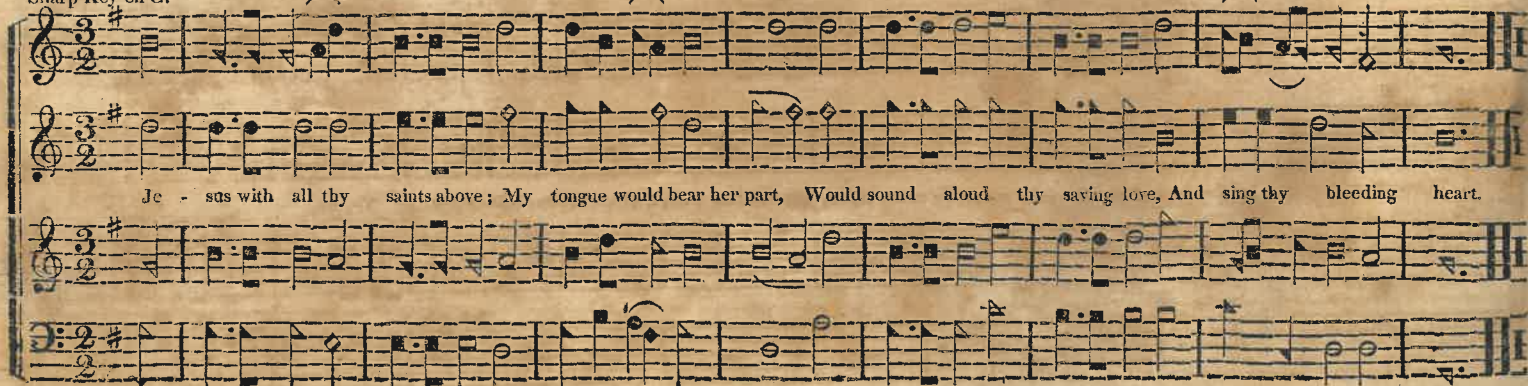
ARNHEIM. L. M.

Sharp Key on D.



ARLINGTON. C. M.

Sharp Key on G.



NEWBURGH. S. M.

Sharp Key on C.

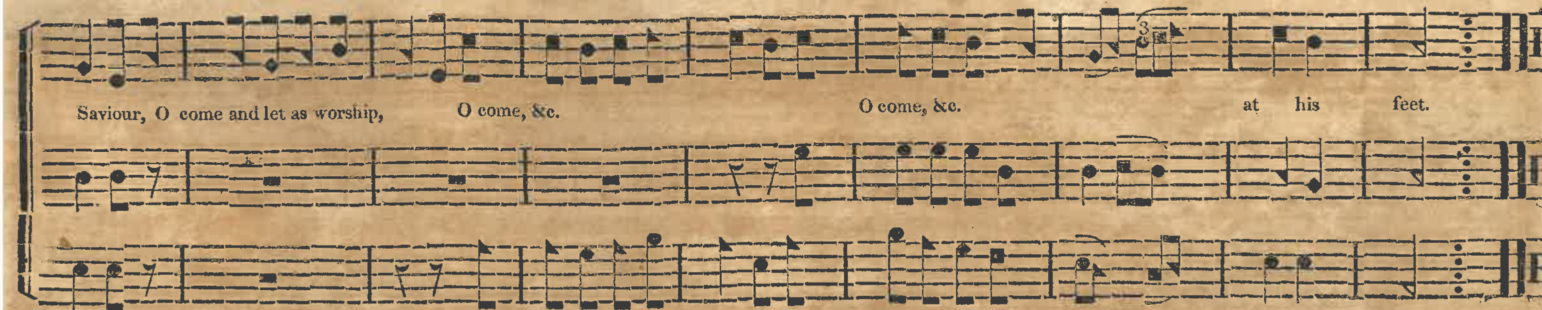


RUTLAND. S. M.


Sharp Key on D.
Grace, 'tis a charming sound, Harmonious to the ear, Heav'n with the echo shall resound, And
all the earth shall hear. Heav'n with, &c.

PORTUGUESE HYMN. P. M.



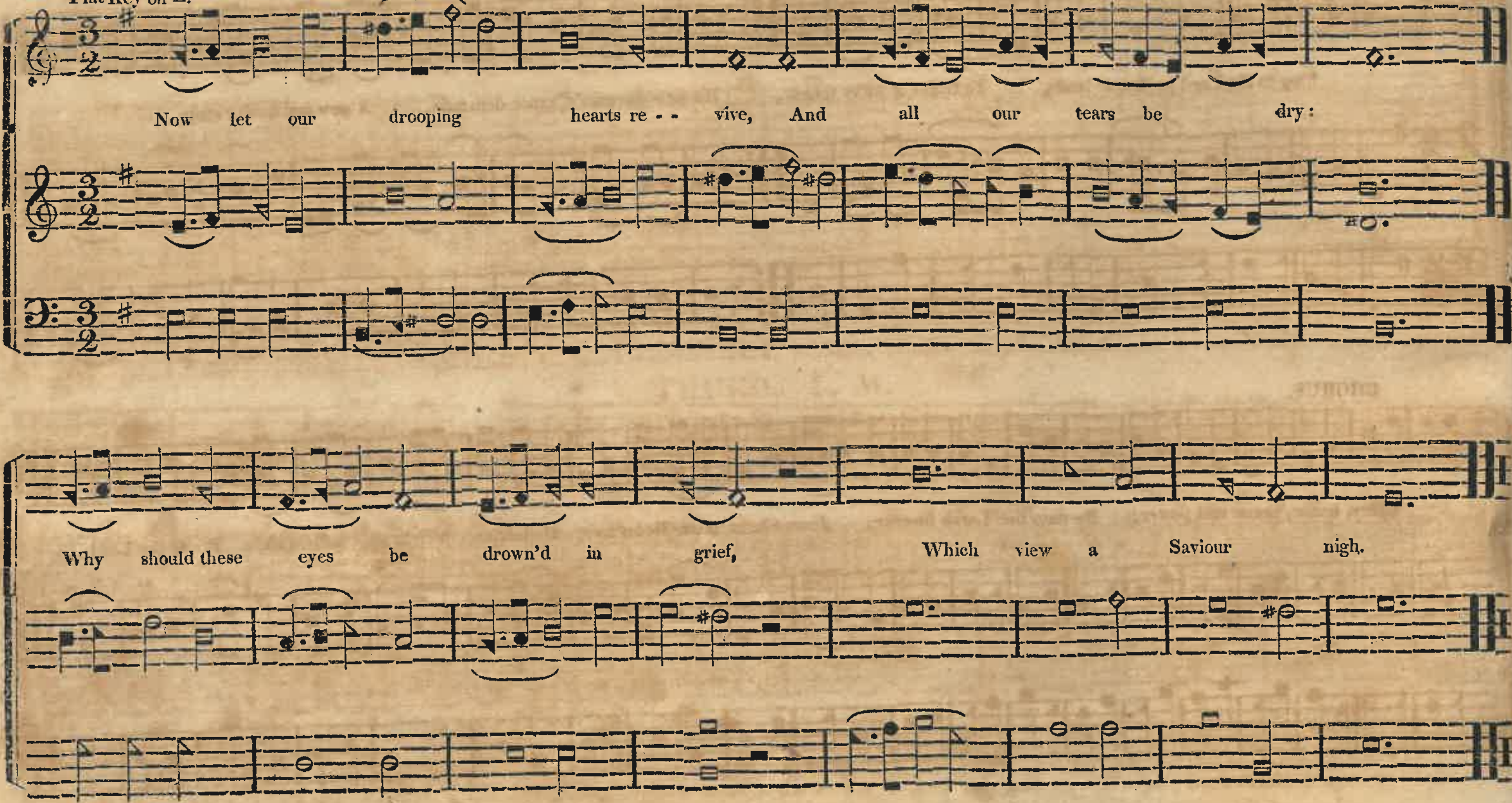


O Jesus, for such wond'rous condescension,
Our praises and rev'rence are an offering meet;
Now is the word made flesh, and dwells among us;
O come and let us worship at his feet.

Shout his Almighty name ye choirs of angels,
And let the celestial courts his praise repeat;
Unto our God be glory in the highest;
O come and let us worship at his feet.

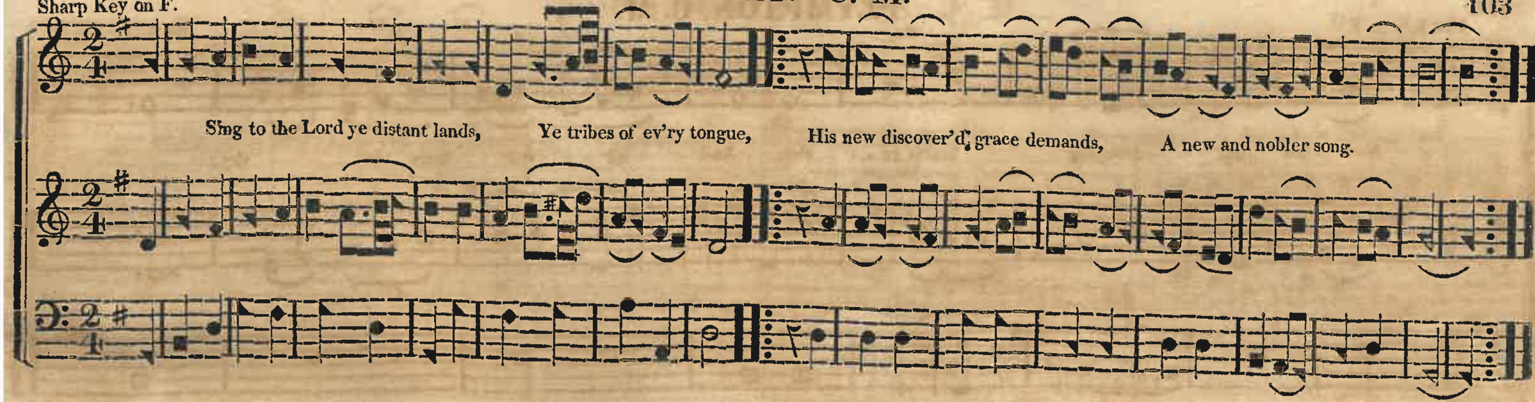
PLYMPTON. C. M.

Flat Key on E.



ASHLEY. C. M.

Sharp Key on F.

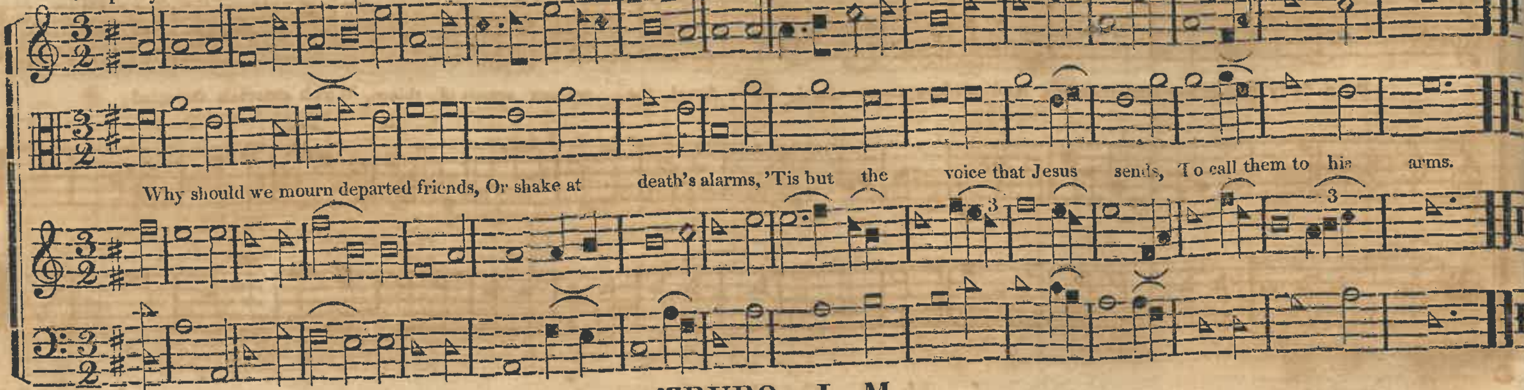


CHORUS.



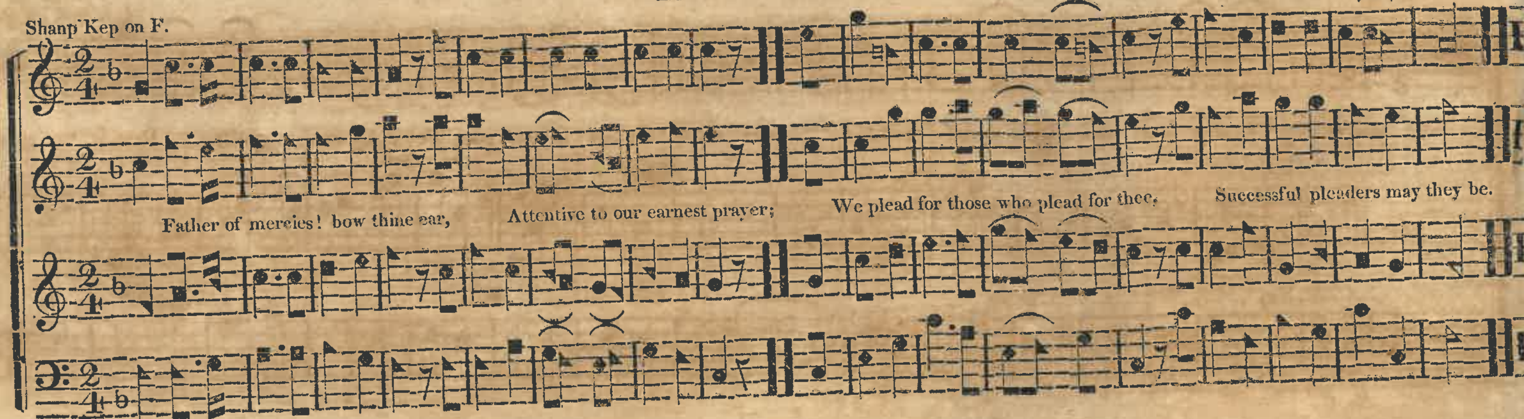
CHINA. C. M.

Sharp Key on D.



TRURO. L. M.

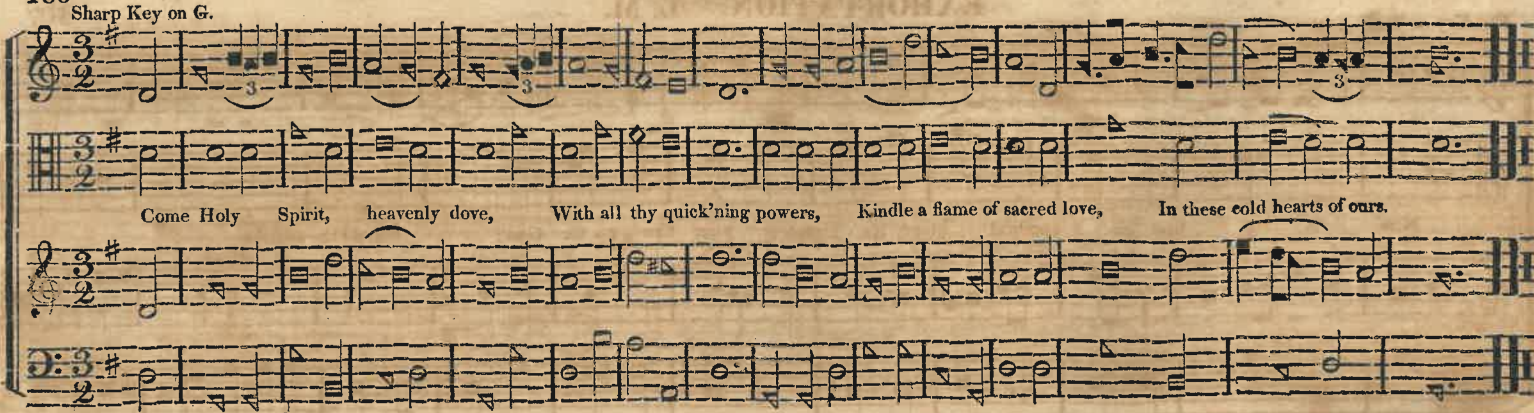
Shanp Kep on F.



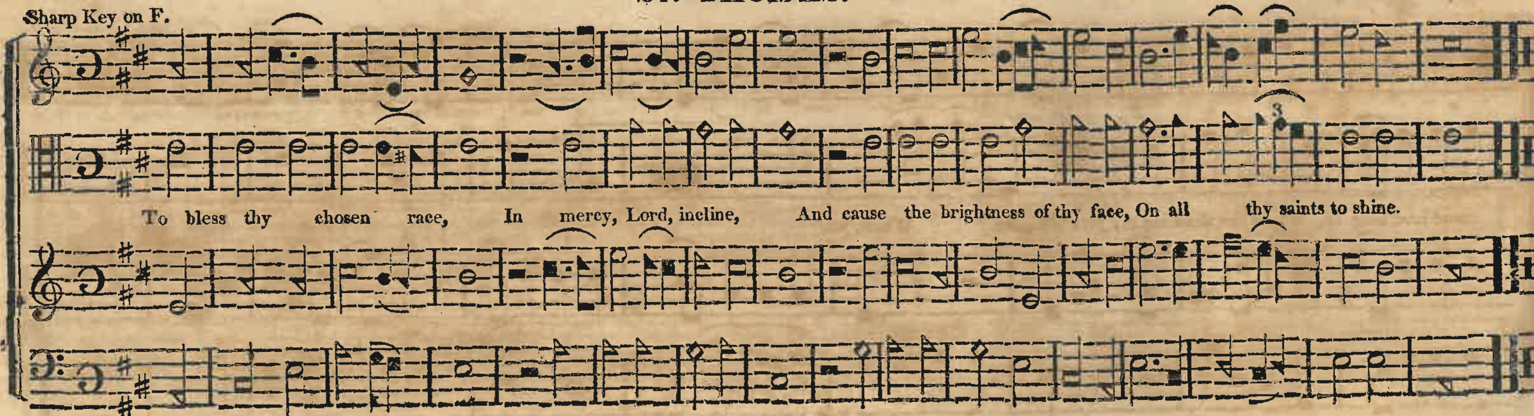
NEWARK. C. M.


Sharp Key on F
When fancy spreads her boldest wings, And wanders uncon - fin'd, Amid the various scenes of things, Which entertain the mind;
In vain we trace creation o'er, In search of sacred rest; The whole creation is too poor, To make us wholly blest.

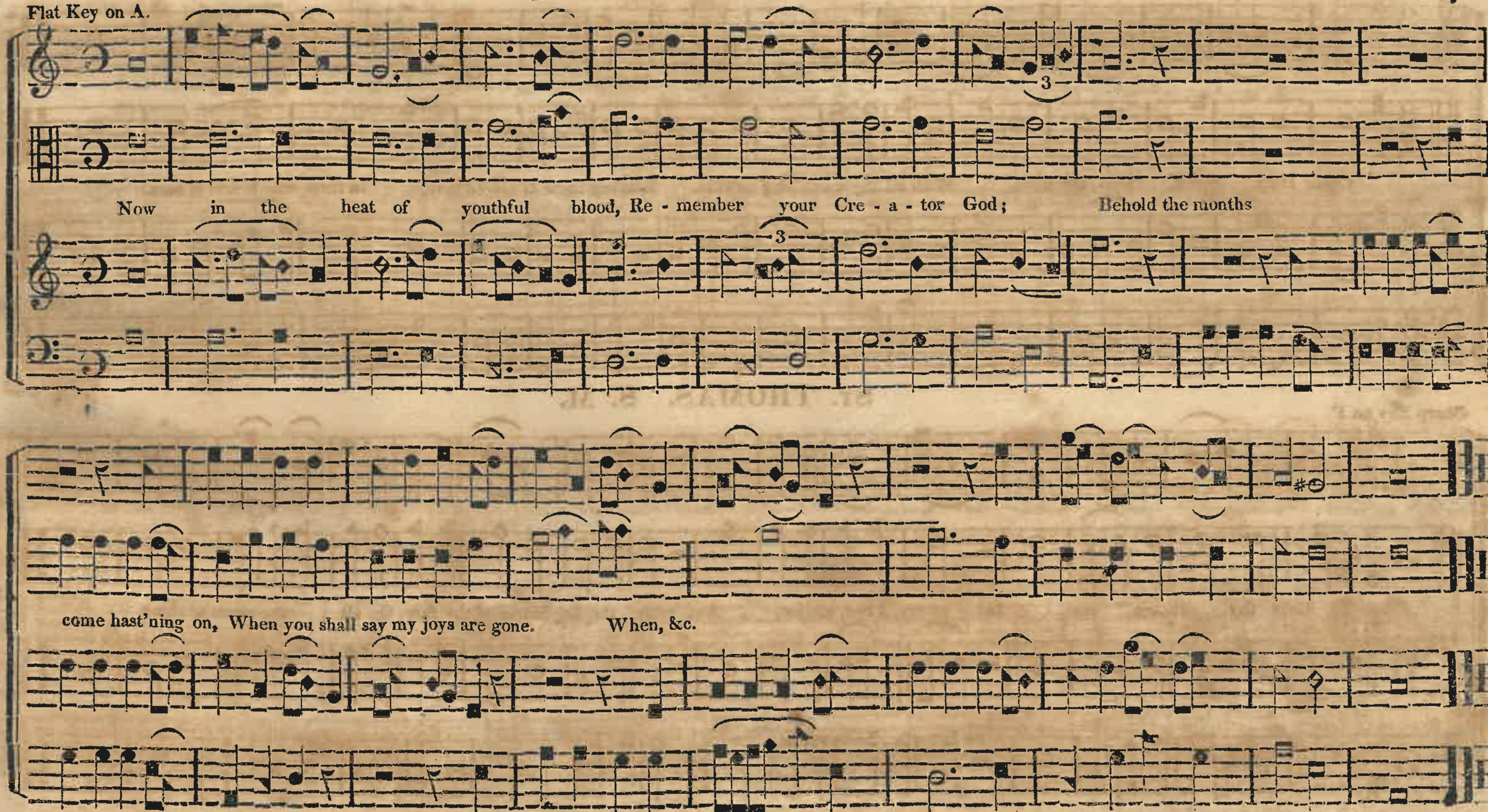
NEWMARK. C. M.



St. THOMAS. S. M.

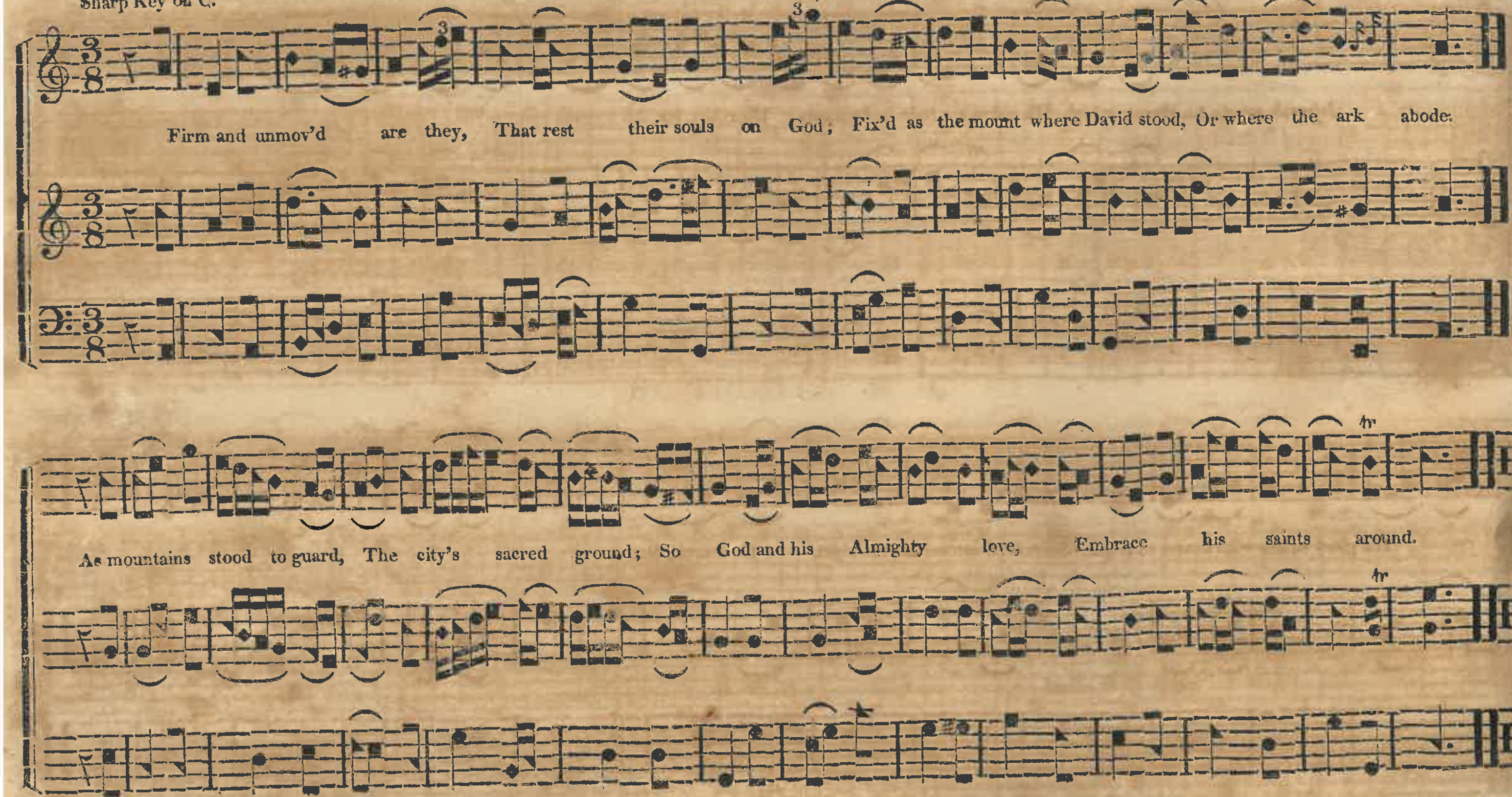


EXHORTATION. L. M.



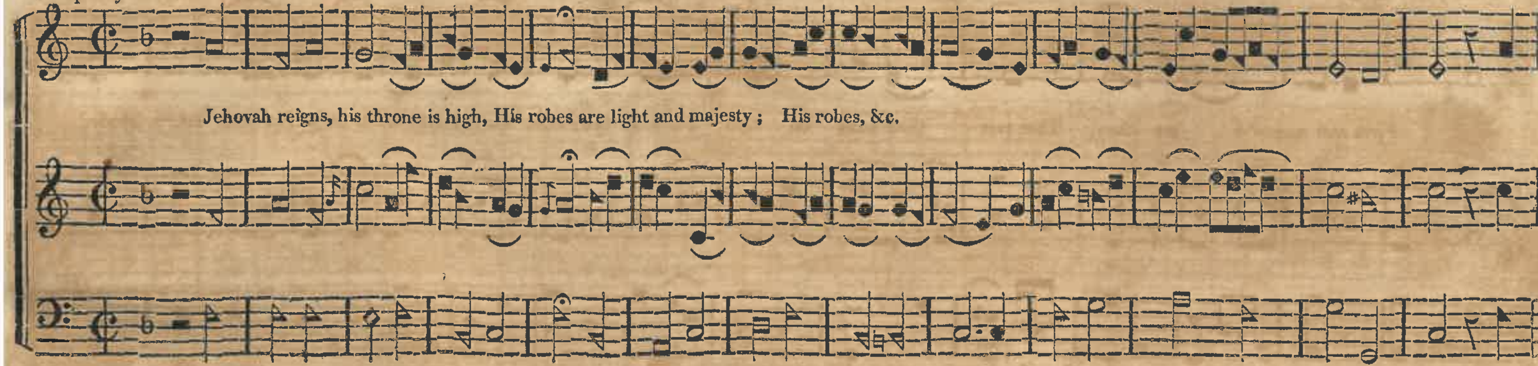
SOLON. S. M.

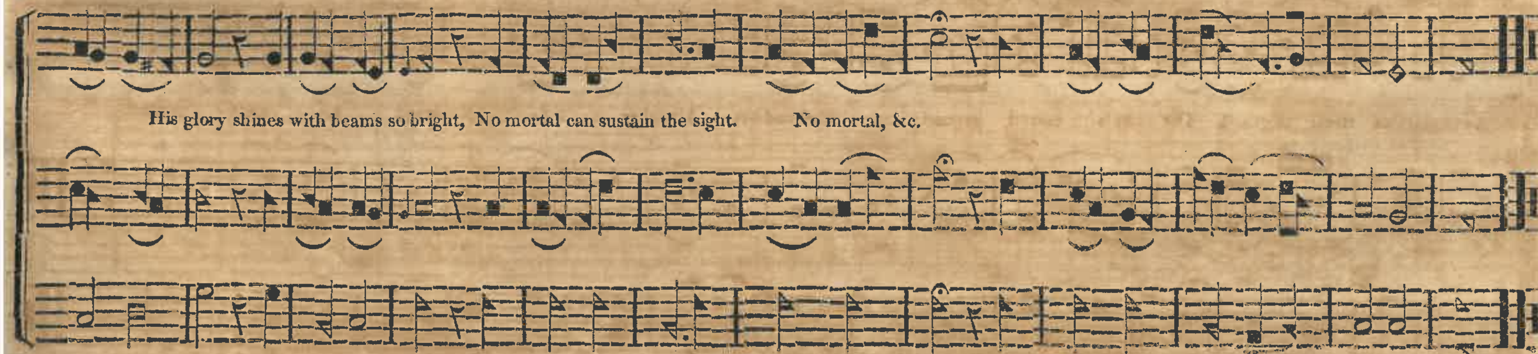
Sharp Key on C.



MARTIN'S LANE. L. M.

Sharp Key on F.





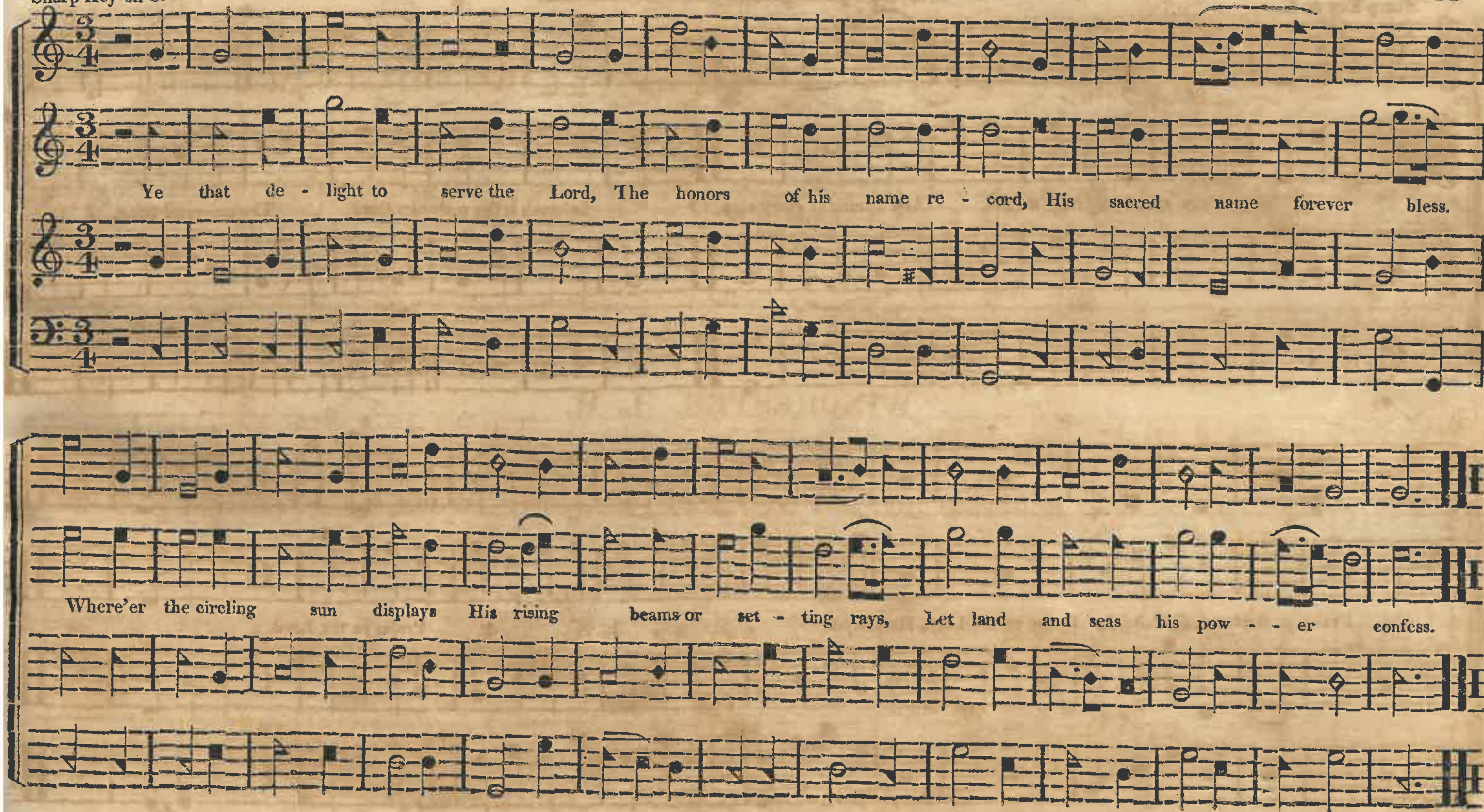
SILVER-STREET. S. M.

Sharp Key on C.



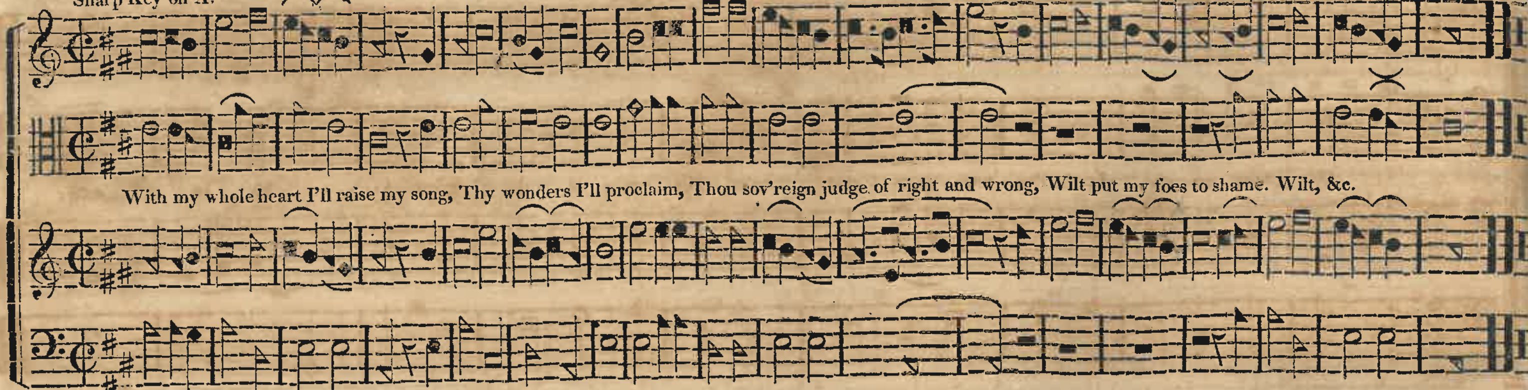
St. HELENS. P. M.

Sharp Key on C.



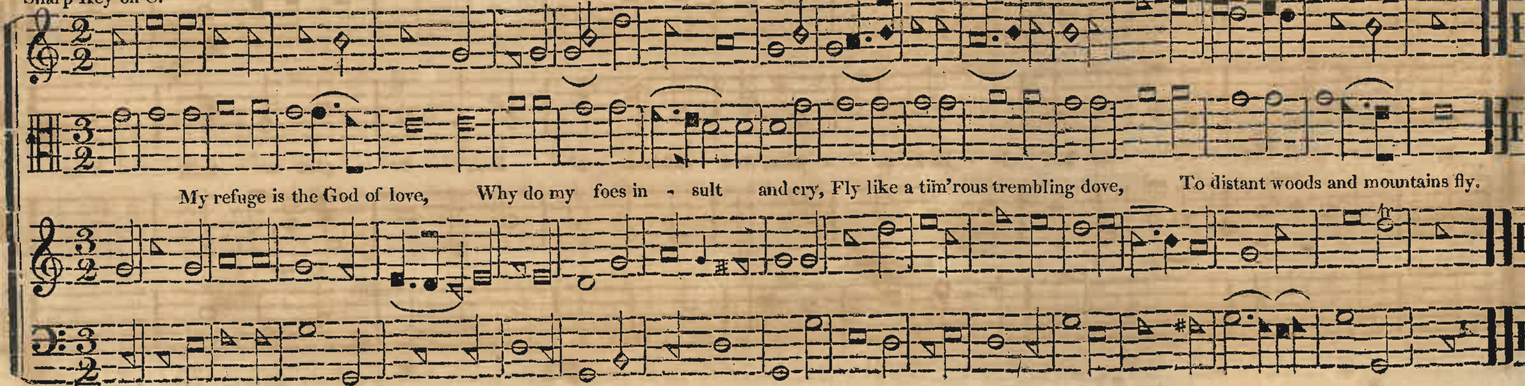
DEVIZES. C. M.

Sharp Key on A.



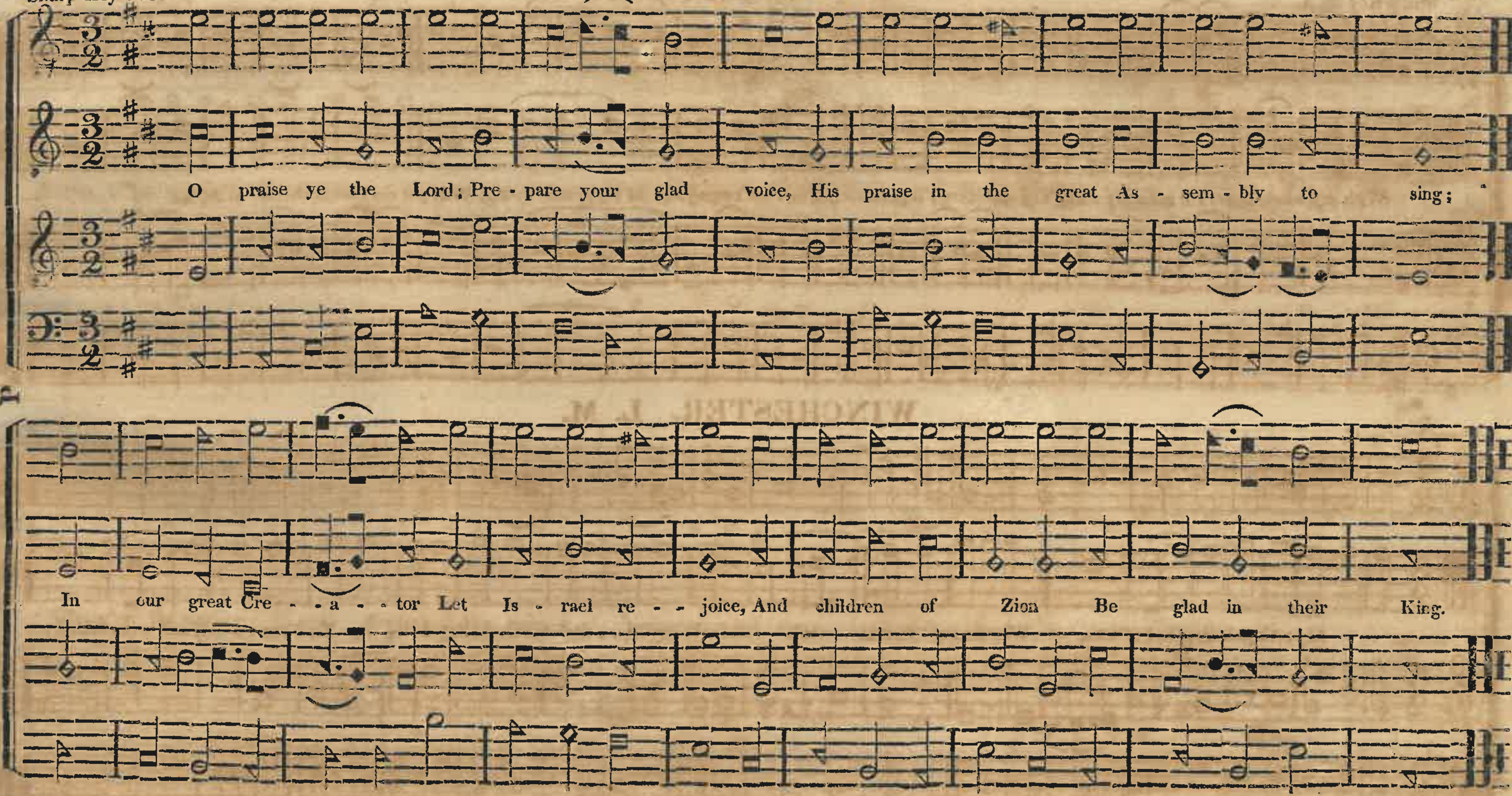
WINCHESTER. L. M.

Sharp Key on C.



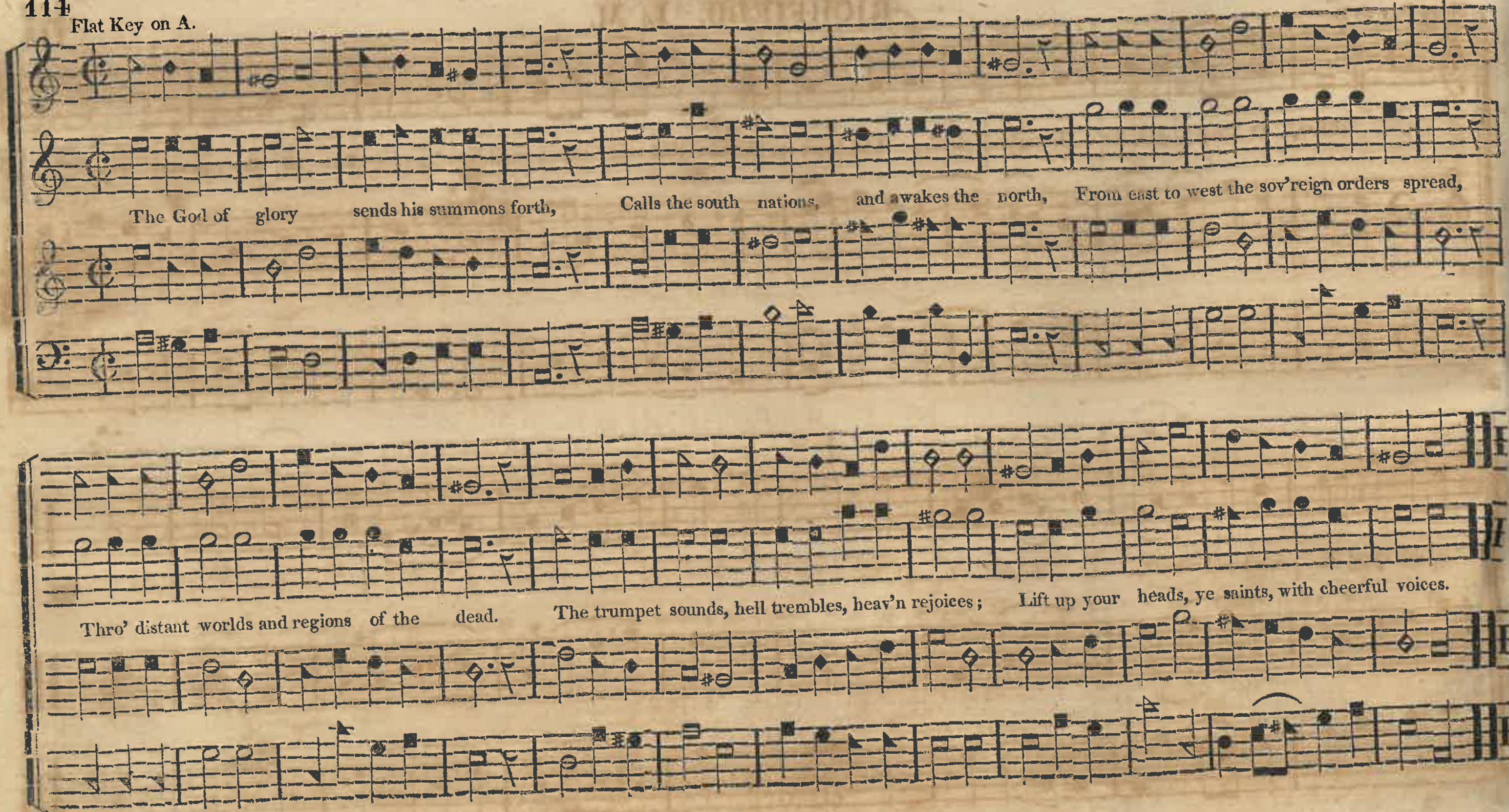
ST. MICHAEL'S. P. M.

Sharp Key on A.

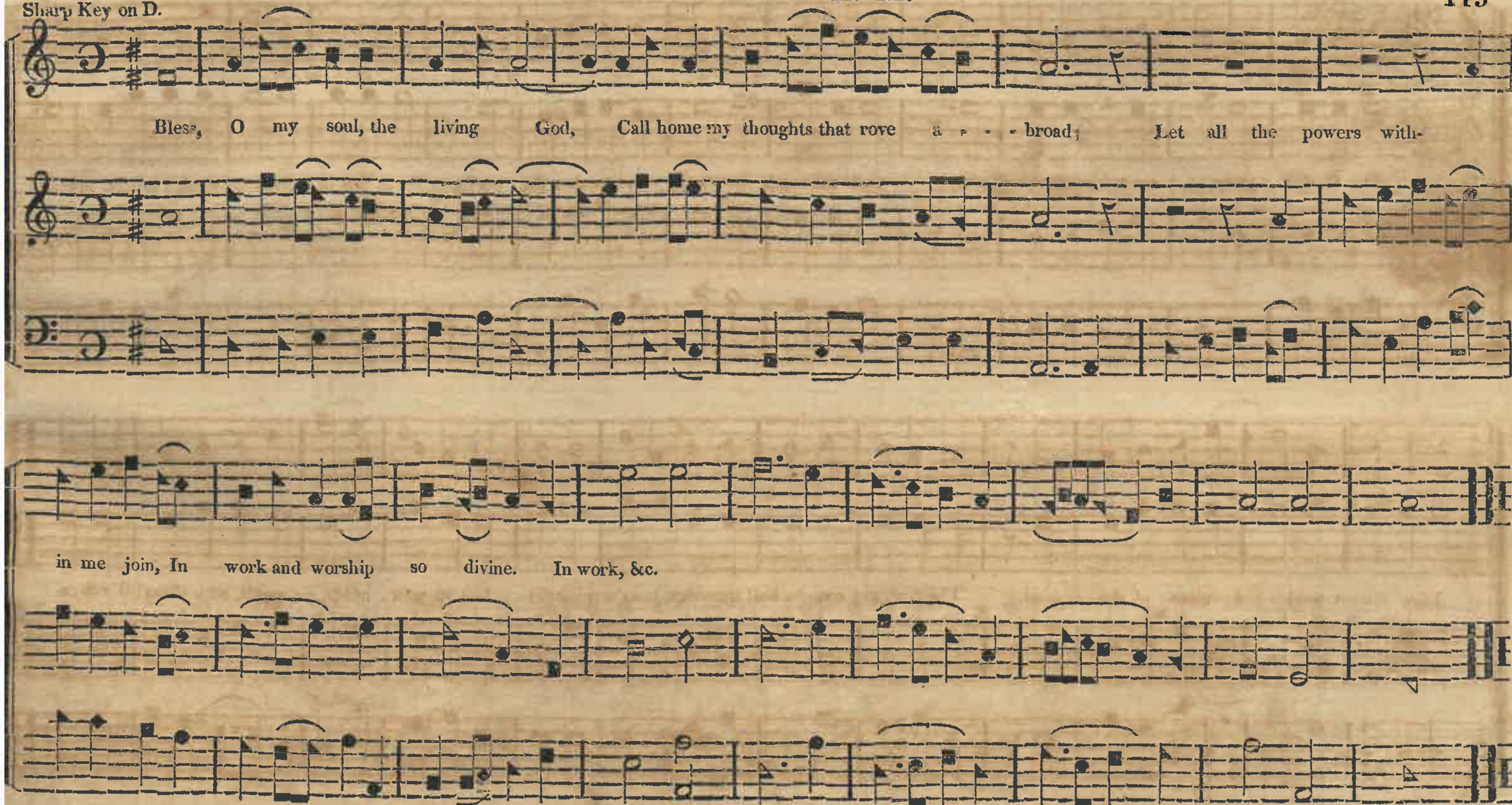


LANDAFF. P. M.

Flat Key on A.



RICHFIELD. L. M.

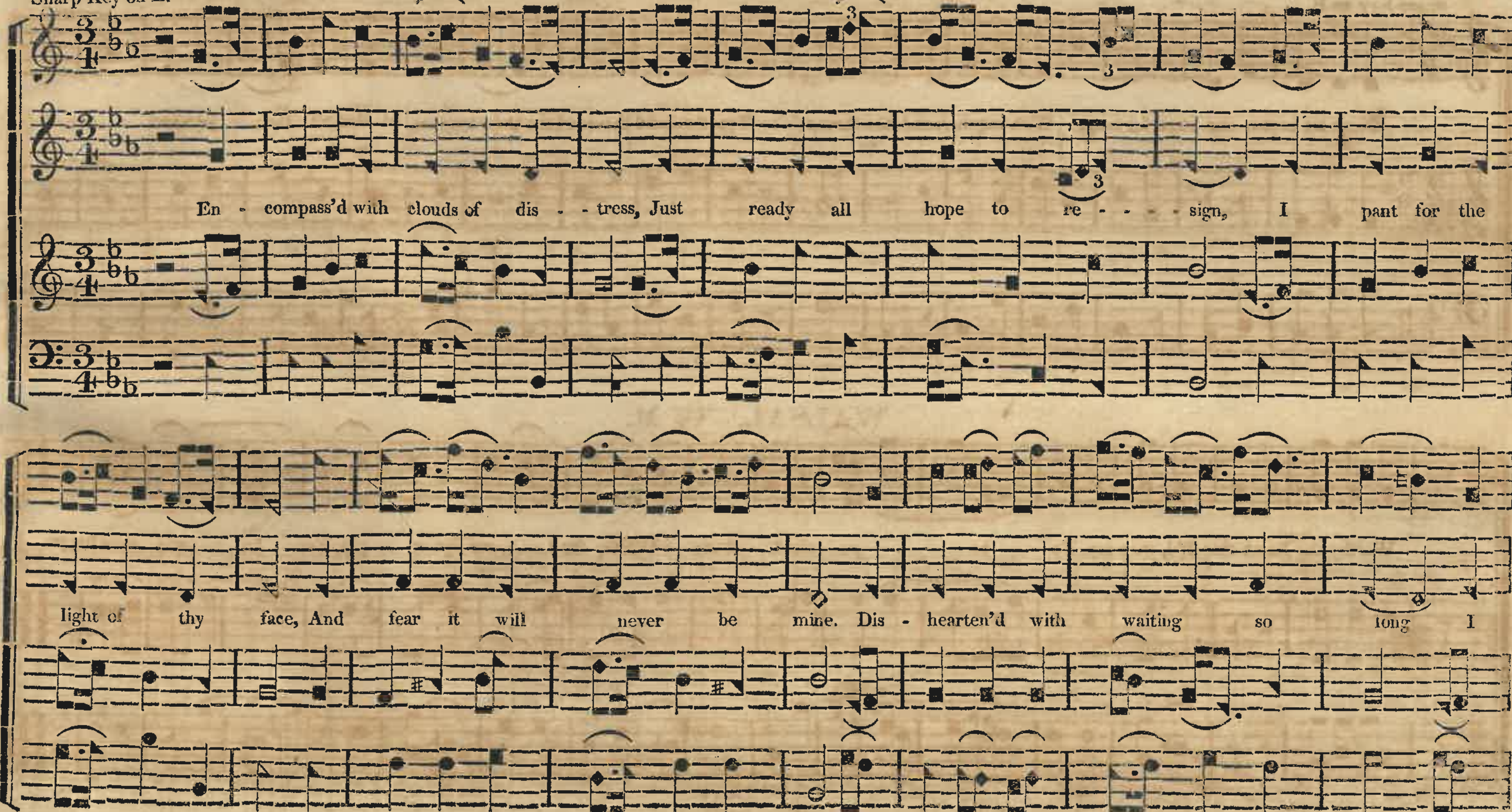


LOUGHTON. C. M.

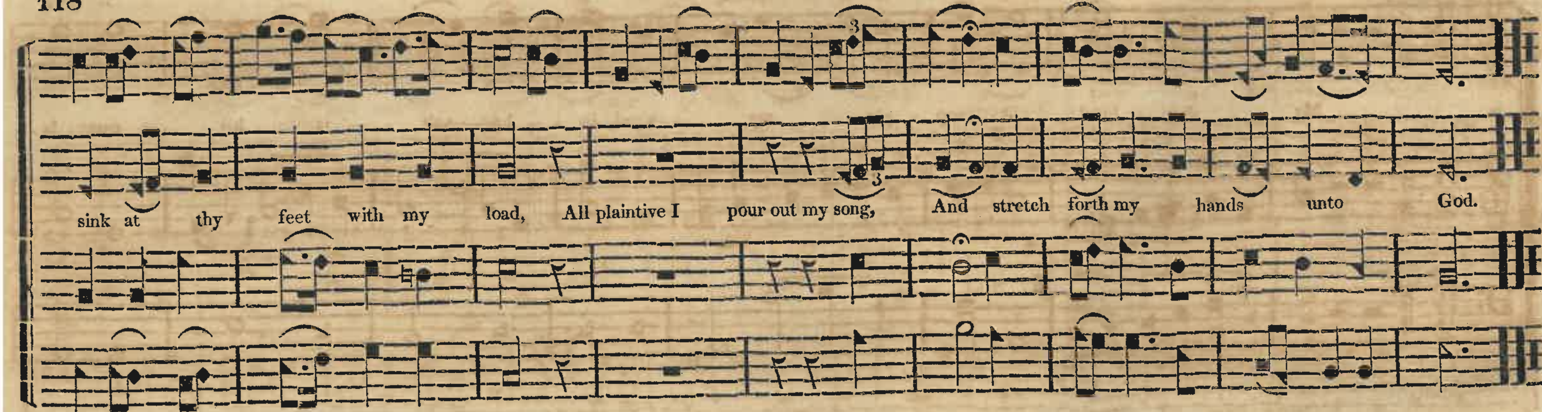

Sharp Key on B.
Come let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one.
Worthy the Lamb that di'd, they cry, To be ex - alted thus; Worthy the Lamb, our lips re - ply, For he was slain for us.

LAMBETH. P. M.

Sharp Key on E.

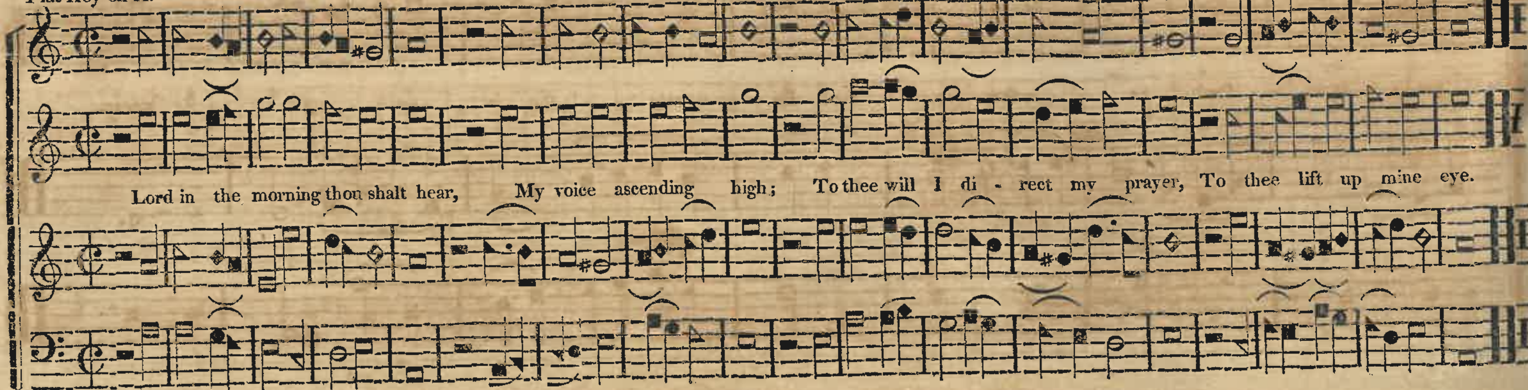


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WALSAL. C. M.

Flat Key on A.

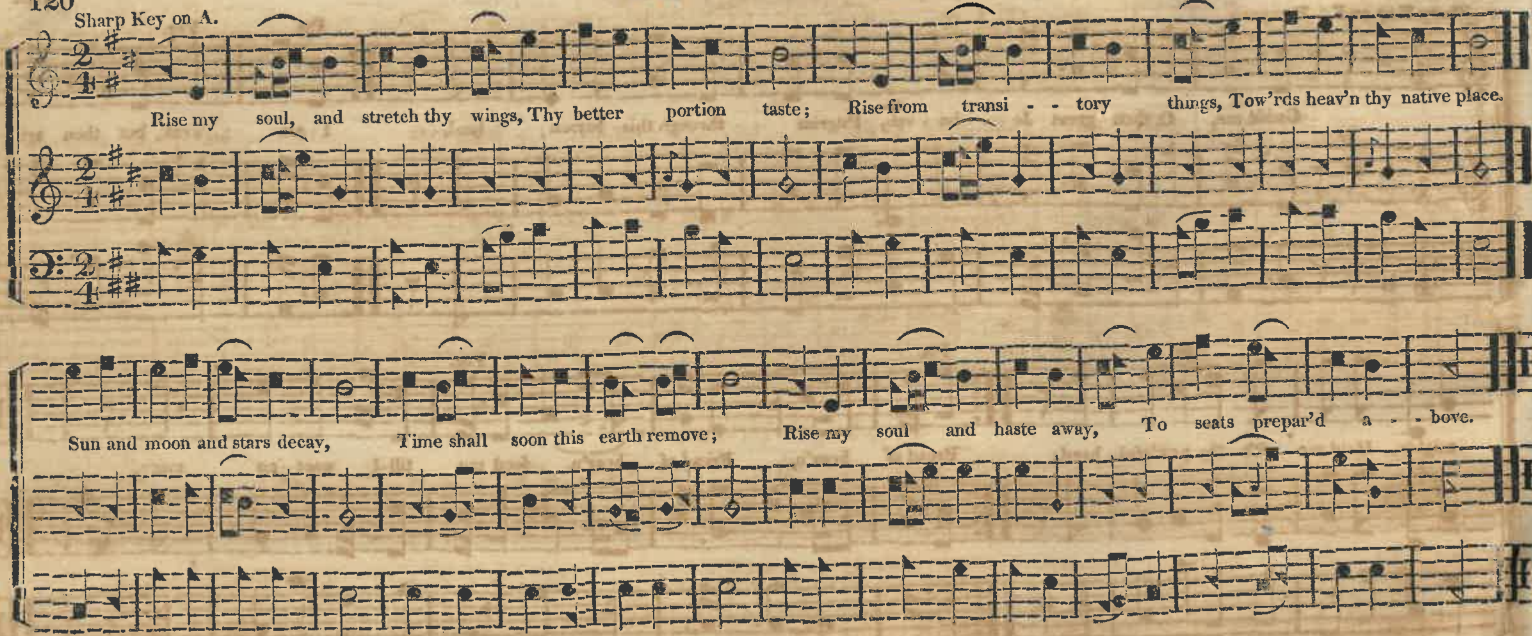


Sharp Key on D.





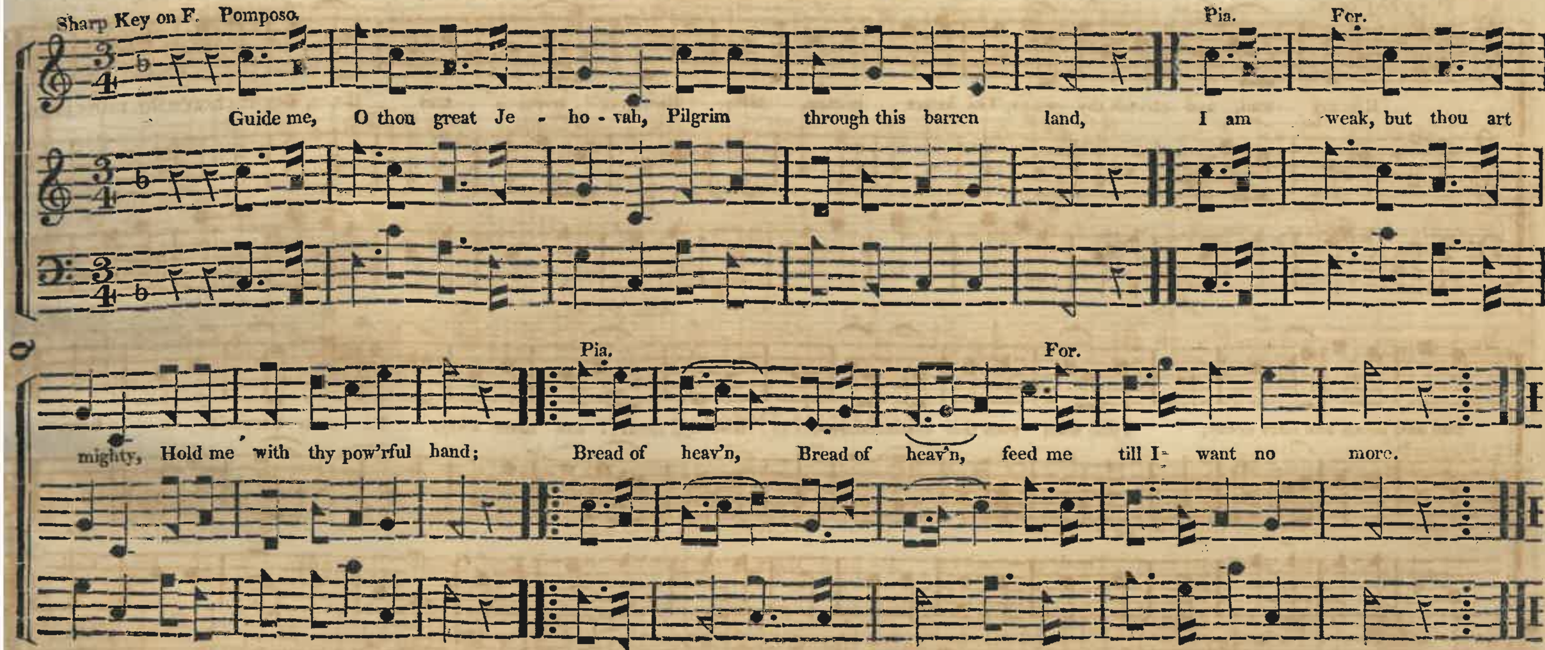
AMSTERDAM. P. M.



2 Rivers to the ocean run,
Nor stay in all their course;
Fire ascending seeks the sun,
Both speed them to their source;
So a soul that's born of God,
Pants to view his glorious face,
Upwards tends to his abode,
To rest in his embrace.

3 Cease ye pilgrims, cease to mourn;
Press onward to the prize:
Soon our Saviour will return,
Triumphant in the skies.
Yet a season and you know,
Happy entrance will be given,
All our sorrows left below,
And earth exchanged for heav'n.

TAMWORTH. P. M.

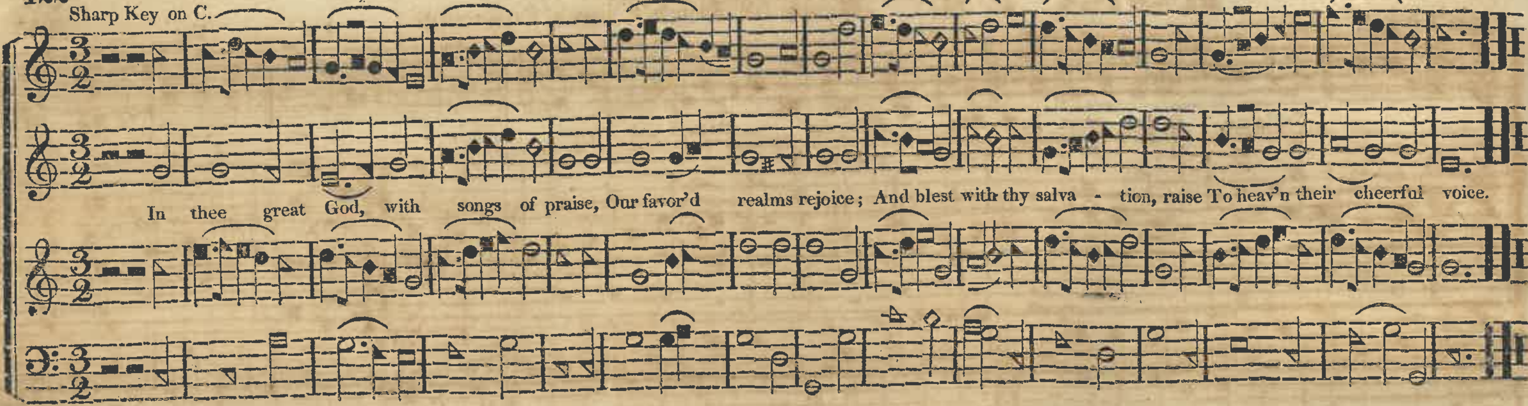


2 Open, Lord, the chrystal fountain
Whence the healing streams do flow;
Let the fiery cloudy pillar
Lead me all my journey through;
Strong deliverer,
Be thou still my strength and shield.

3 When I tread the verge of Jordan,
Bid my anxious fears subside;
Death of death, and hell's destruction,
Land me safe on Canaan's side;
Songs of praises
I will ever give to thee.

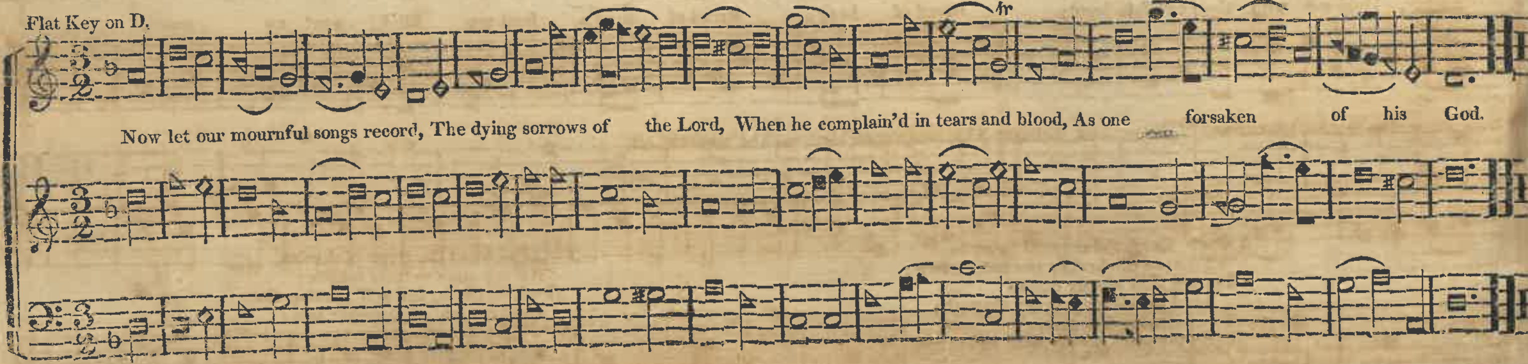
DEFENCE. C. M.

Sharp Key on C.



CIMBELINE. L. M.

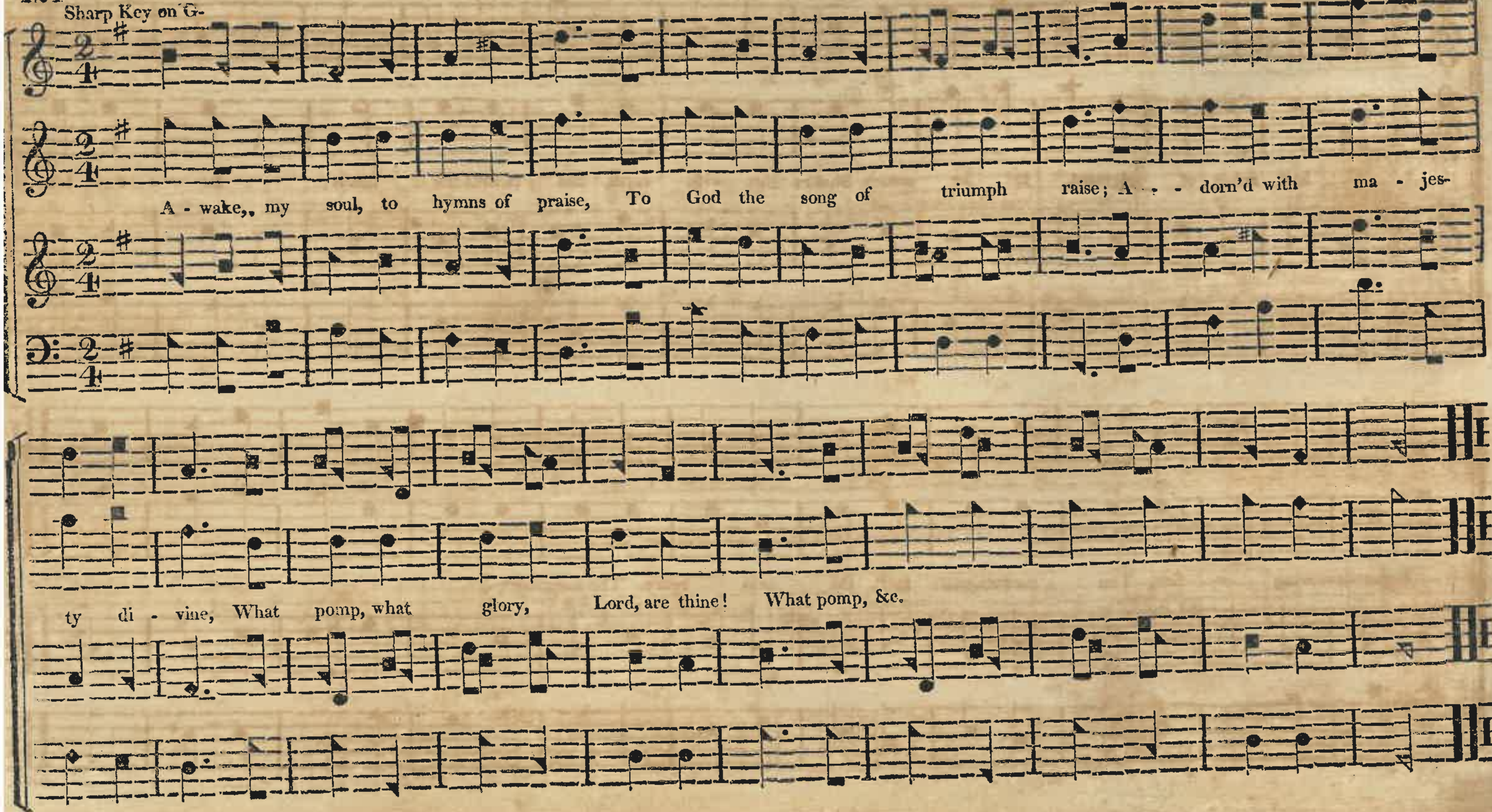
Flat Key on D.



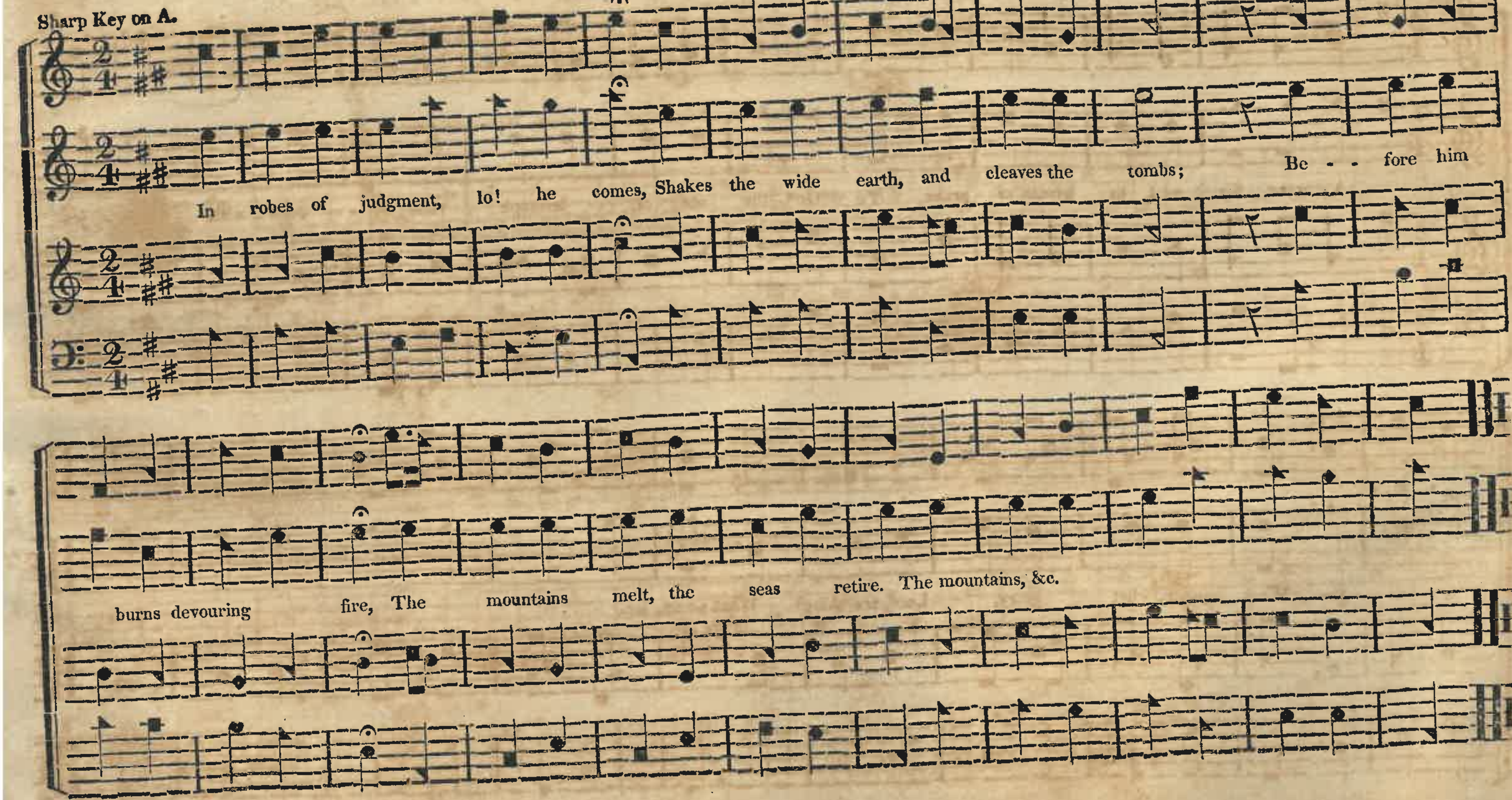
RUSHTON. P. M. (Hymn 10, Dutch Church Collection.)



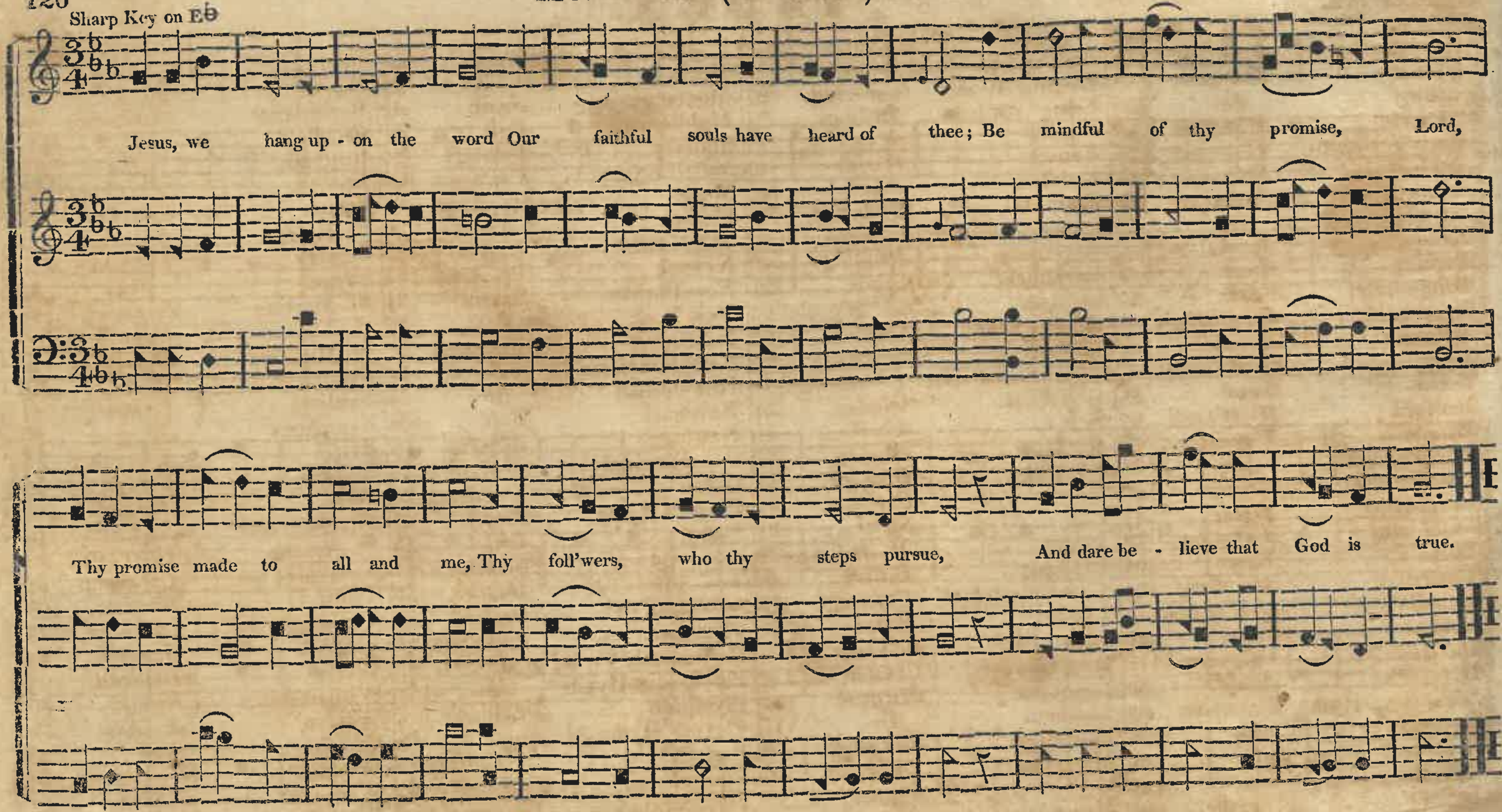
DUNSTAN. L. M.


Sharp Key on G.
A - wake,, my soul, to hymns of praise, To God the song of triumph raise; A - - dorn'd with ma - jes-
ty di - vine, What pomp, what glory, Lord, are thine! What pomp, &c.

MONMOUTH. L. M.


Sharp Key on A.
In robes of judgment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Be - - fore him
burns devouring fire, The mountains melt, the seas retire. The mountains, &c.

MORDEN. (Six Lines.) L. M.



INDEX.